

TWENTY-FOUR PAGES.

# THE NEW YORK DRAMATIC MIRROR

VOL. XXXIV., No. 865.

NEW YORK: SATURDAY, JULY 27, 1895.

PRICE, TEN CENTS.





## MIRROR INTERVIEWS.



Photo. by Sarony.

Tony Pastor.

Tony Pastor has done more than any other manager to develop and raise the standard of the vaudeville stage in this country. The story of his career, including his reminiscences, might easily fill a book, for his experiences as a minstrel, bareback rider, acrobat, clown, variety performer and manager have been numerous and varied. The exigencies of space, however, compel me to condense his interesting record to the regulation length of a MIRROR interview, and here it is:

"Please outline your career. You were born in New York, I believe?"

"Yes, I'm a New York boy. My father was a skillful musician and the solo violinist at Mitchell's Opera House, the old Olympic Theatre. He died when I was a very small boy, and I was obliged to start out very promptly to carve out my own fortune. My first appearance in public was at a temperance meeting at the old Dey Street Church. I was then only six years of age, and sang comic duets with Christian B. Woodruff, afterwards State Senator. I was kept busy singing at temperance meetings for a period of two years. One day I found a two dollar bill, which I invested in a tambourine, a wig, and a box of burnt cork. After rehearsing industriously for reels, I joined a small minstrel show in New York, where I had the luck to attract some attention, and was shortly afterwards engaged for the minstrel band at Barnum's Museum, corner of Broadway and Ann Street. There I sang and played the tambourine, and was billed as the Boy Prodigy."

"When did you first become associated with the circus?"

"After finishing my engagement at Barnum's, I joined Raymond's Circus to play the banjo and sing comic songs. My two brothers, William and Frank, were then with the Welch, Delavan and Nathan Circus as acrobats and equestrians. Desiring to emulate them I joined the same company as an apprentice, and was taught to tumble and ride bareback. My first position in the circus was that of 'object holder,' holding the hoops, etc. After serving my apprenticeship in this line of work I rode a horse in the grand entré. Once I was a ringmaster for a time and cracked my whip energetically around the shins of the clown of the show. Subsequently I became chief clown of the show, and was obliged to take some of the same kind of medicine I had formerly prescribed. Circus people earned their money in those days. During one engagement I wore a swallow-tail coat as ringmaster. Later in the performance I laid that dignified article of apparel aside, and appeared as an acrobat, riding in a grotesque manner on a horse that was warranted not to stumble. Finally I danced 'Lucy Long' in the minstrel show at the close of the performance. All this work was done every night and for one man's wages, and the pay at that time was very much below what it is in these days."

"But there was lots of fun thrown in, I suppose?"

"Yes, indeed. While traveling with a menagerie in the West it was my duty to ride upon the elephant in the street parade and play the cymbals. My *vis-a-vis* was Bob Hall, a well-known minstrel of those days, who played the drum. One day we were passing through a town when Hall and I became engaged in an exciting debate as to the manner in which our respective instruments should be played in order to keep proper time with the band. I argued from my experience as a public singer, while Hall, who had once been the leader of a minstrel band, waxed very eloquent in maintaining his own theory. The wordy dispute became so fast and furious that Mr. Hall emphasized his argument by throwing a drumstick at me. I returned the compliment with a cymbal. Other missiles flew back and forth. The ear of the manager caught the sound of discord, and he ordered the animal keeper on the scene to quell the disturbance. This gentleman, being of a practical turn of mind, resorted to heroic treatment. I had dismounted from my beast and he promptly ordered the elephant to seize me in his trunk and gently deposit me in a watering trough by the wayside, thus cooling my ardor in the cause of art, and putting a ludicrous end to the combat."

"How long did you remain in the circus business?"

"Until the outbreak of the civil war. In 1867 I was with Mabie's Menagerie and Circus as a clown. Then I was engaged at the Broadway Theatre, New York, and subsequently at Dixon's Theatre in Fourteenth Street. In 1870 I rejoined Nathan's Circus, and took part in the memorable performance on Boston Common, the last ever permitted on that historic spot. My

next engagement was with Aymar and Nixon's Circus in the Chatham Theatre, New York. Then I went with Sands and Nathan. After appearing for a while at the Melodeon, a popular concert hall in Philadelphia, I joined Spaulding and Rogers, and I subsequently enacted the stage clown at the old Bowery Theatre. This was followed by a return engagement at the Melodeon, after which I went to the American Theatre, 444 Bowery, for a four years' stay."

"When did you commence your career as a variety manager?"

"It came about in this way. A month before the close of the war, on March 21, 1865, Sam Sharpley and I made a road venture in variety with a company of our own. Soon afterward we assumed the management of No. 201 Bowery, where the People's Theatre now stands, and embarked on the venture of supplying refined vaudeville to the public. Mr. Sharpley remained my partner for one season and retired, leaving me with the battle scarcely half won, and leaving me the sole proprietor of an idea, which was that the specialty stage is a valuable school to the actor, and that its possibilities were greater than its strongest votaries believed. Well, I had not much more than the idea left, but in some cases an idea is negotiable property, and this was one of them. That idea has been demonstrated into a fact, and to-day the variety theatre of the first-class not only enjoys public favor, but popular distinction, while its first-born farce comedy became a popular craze. The rest of the history of my theatrical ventures in New York is briefly told. I remained ten years in the Bowery and then removed to 585 and 587 Broadway, where the theatre lived and thrived for six years, and then I removed to the present location in Fourteenth Street. I believe that the Vaudeville Club was the direct outgrowth of my theatre, and I know that many estimable actors and actresses might not be where they are to-day in the dramatic firmament, but for their chance on my stage and the inspiration of its patrons' applause."

"Tell me something about the topical and comic songs you sing at each performance?"

"Most of these songs, as you know, deal with some topic of the times which is capable of being looked at from a comical point of view. Now, the inquiry has often been put to me, 'How did you get the idea of such and such a song?' In the first place I am a great reader of the newspapers. I believe not only in the power of the public press, but in its utility. It is the most valuable agent the vocalist has ever had for securing subjects for popular songs. The comic vocalist must be quick to perceive the peculiar topic or phase of human life which is liable to interest the amusement-going public, and must be a little ahead of time. Having selected my subject for a song I jot down a few ideas about it as they come to me, and afterward put them into shape. Then again I will use a good song coming from a professional writer. The ultimate success of these songs depends very largely on the person who sings them."

"Then a skillful interpreter can make a passable song effective?"

"Very often—that is a comic song. But in any event the singer must thoroughly catch the spirit of the song. The simple ballad of 'Home, Sweet Home' rendered with feeling by a cultivated and sympathetic vocalist may arouse the sentimental nature of a whole audience, while the same song interpreted by a loud-voiced and unimpressive young person may cause the audience to wish it were like the title of one of my topical ditties—'The Song That She Forgot.'"

"What are the subjects that you have treated most successfully in topical songs?"

"Among other political subjects I had considerable success with the Alabama Claims and the Civil Service Reform. During the civil war I sang 'The Monitor and the Merrimac,' 'How Are You Alabama?' 'The North and the South,' and 'Corcoran's Irish Brigade.' Each of these caused more or less excitement. It would, I think, have been unsafe for me to have sung such songs south of Philadelphia. The fads and the ultra-fashions of both women and men are always fair game for the comic singer. Songs on some of the most commonplace themes will often entertain an audience such as a fellow's best girl, the old man's boot, the mother-in-law, the scolding wife, and so forth."

"About how many of these songs have you introduced?"

"I've introduced one or two new songs nearly every Monday night during the season for the past thirty years. Two of the most popular songs during the war were 'Root Hog or Die' and 'Hunkey Dorey.' Songs concerning the electric shock, the Grecian bend, Charley Ross and other timely topics all enjoyed transient popularity. Other songs that took the public fancy were 'Things I Don't Like to See,' 'I Am One of the Boys,' 'I Wouldn't Be Anything Else,' and 'It is Wonderful How We Do It, But We Do.' It has been found that the comic song exerts an influence in political contests and in bringing about social reforms. The comic vocalist of the specialty theatre may claim with the journalist and the statesman the ability to mould public opinion. His shafts of melodious ridicule do much to reform flagrant abuses and cause the general public to laugh to scorn the foolish fads of the day."

"Didn't a number of popular gags or catch phrases emanate from some of your songs?"

"Yes, that was frequently the case. Up to the time that comic opera and farce comedy attained such a hold on the public I had practically a monopoly of the topical song, and most of the popular gags came from that source. In 1884 a song of mine had the refrain, 'What's the matter with Hewitt?' This refrain referred to a prevalent notion that Mr. Hewitt was too radical in his views to make an acceptable head of the municipal government. As you know, he was elected Mayor of New York in spite of this prejudice. Well, to return to the gag. At the end of each verse I would sing the refrain, 'What's the matter with

Hewitt,' and the members of the orchestra would shout in concert 'He's all right!' Subsequently this refrain became not only a popular phrase among the people, but a national political war cry, when the Republicans adopted it in the Presidential campaign of 1888. Wherever there was a Republican parade, you would hear 'What's the matter with Harrison? He's all right!'"

"You referred to farce-comedy as the 'first born' of the variety stage. Wasn't its origin rather a case of gradual evolution?"

"It doesn't matter how you put it, the facts are these: My success on the Bowery led me to take my company on the road, and thus I introduced the specialty form of entertainment to an entirely new class of patrons. The experiment proved successful, and for twenty years I have devoted my time equally between New York and the traveling circuit. Early in the seventies I produced on my tour a farce written by John F. Poole called Fun on the Stage, or A Manager's Trials. In this piece were introduced songs, dances and odd bits of wit and humor from various plays. This proved such a success that it was produced a second season. It was a trifling affair from a dramatic stand-point, but it met the purpose of thoroughly amusing the audience, and was the prototype of farce comedy, which has since been so successful, and out of which at least forty fortunes have been made. For a time the rage for farce-comedy attractions in the regular houses almost depleted the specialty theatres of their material. In fact, even to-day managers of the so-called legitimate attractions eagerly seek both acts and actors from the vaudeville stage for the purpose of strengthening the farce-comedies and comedy-dramas they are producing. The effects of the popular vaudeville or specialty show is to spur the managers of legitimate attractions to increased efforts as amusement caterers for the general public."

"How does your variety performance hold its own under the circumstances?"

"Because I am constantly on the lookout for novelties and budding talent. I make an annual trip to Europe in order to keep up to date in my line of entertainment, and my long experience enables me to engage foreign artists from the London and Paris music-halls that will take with the American public. Then, you know, the tide is running in the direction of refined vaudeville just at present, and there you are."

"Are you satisfied with what you have accomplished in theatrical management?"

"During the thirty years of my management of a variety theatre I have met with success, dashed now and then with a bit of reverse, but taken all in all, I have every reason to feel happy and content. No man can say of me that a part, at least, of my aim in life has not been attained. I have labored industriously to make the variety-show business a successful one by disassociating it from the cigar-smoking and beer-drinking accompaniment, and the mere statement of the fact that my theatre still flourishes is enough to show whether or not I have cause to be satisfied."

"What's the matter with Tony? Altogether: 'He's All Right!'"

## AT HEART OF MARYLAND CAMP.

Odell Williams, Herbert Millward, and Dr. Hanify are enjoying life in what they have named "Heart of Maryland Camp," Peak's Island, Me. They were visited last week by Mr. and Mrs. F. A. Wattenberg, of New York city, and Mr. and Mrs. Frank Jackson, of Livermore Falls, Me. These guests were entertained at an *à fresco* breakfast. Mr. Williams, as chef, is said to have fairly surpassed himself in the preparation of the choice dishes peculiar to Casco Bay. After an enjoyable repast, many humorous and pathetic tales were told by Messrs. Williams and Jackson, who officiated as end men. The event ended in a dispute and wrestling-match between Williams and Jackson, which was instantaneously photographed by Mr. Wattenberg, the picture to be preserved as evidence. Messrs. Williams and Millward have been engaged for The Heart of Maryland, which will be produced at the Herald Square Theatre. Mr. Jackson, who is to play the leading part in A Green Goods Man, formerly taken by Paul Dresser, next season, is said to have gone into the interior of Maine to borrow the wardrobe of his grandfather for the part.

## COMIC OPERA GROWING.

Last season there were about fourteen comic opera companies on the road. Next season that number will be largely increased. There are, in fact, twenty-four organizations of this kind now booking for next season or already booked. They are the Bostonians, the companies of Lillian Russell, Camille D'Arville, Francis Wilson, De Wolf Hopper, Frank Daniels, The Sphinx, Della Fox, Rob Roy, The Fencing Master, Wang, The Princess Bonnie, Corinne, Jules Grau, Calhoun, Pyke, Temple, Milton Aborn, Gillette, William Wolf, Robinson, Mackay, Andrews, and Wilbur. In addition to these, all of which are known to be well organized, there may be several others that will live out next season. Of course the several burlesque and musical comedy companies are not included in this list.

## A NEW THEATRE FOR CHICAGO.

There is to be a new theatre in Chicago. A sixteen-story annex is to be built to the Great Northern Hotel and a modern playhouse, intended to be the finest in the country, will be built between the two additions. The theatre is to have a seating capacity of 2,000. It will have three balconies, and no wood is to be used in its construction. The drops will be on steel rollers, and all the scenery will be made of asbestos. Two entrances, one on Jackson Street and the other on Quincy Street, will be magnificent monuments of Mexican onyx.

## GOSSIP OF THE TOWN.

One of the most gentle, kindly and humane of men in private life, a man of refined sensibility and delicate



humor, is W. H. Crompton, one of the most admirable of the older actors of the metropolitan stage. Mr. Crompton was born in Manchester, England, in 1843. His professional career has been so varied that a simple index of it would

take up much space. He is one of few actors of this time who can go back in experience to Barnum's and the old Bowery, and who tread the hard road of the old stock days that developed all the dramatic aptitudes in the actor. Mr. Crompton is one of the most valued and popular members of the Empire stock company, and his delighting work in the recent plays of that organization is fresh in memory.

The San Francisco *Report* states that negotiations are pending between Friedlander and Gottlob, managers of the Columbia Theatre in that city, and the owners of the Panorama building, corner of Mason and Eddy Streets, for the transformation of the structure into a large theatre. It is said that these managers are also negotiating with other property owners in San Francisco to the same end.

Francis Gaillard has returned from Boston, where he sang for several weeks with the Wolf Opera company at the Castle Square Theatre.

Mrs. Odell Williams has made quite a success in ingénue parts with the stock company at Manhattan Beach, Denver.

A contract has been made for the construction of a new theatre at Nachitoches, La.

Thomas Q. Seabrooke's tour in comedy will open in Boston on Sept. 9.

The Frawley Stock company appeared at the Columbia Theatre, San Francisco, last week, Monday night, in One of Our Girls, with Helen Dauvray in her original part. Friedlander, Gottlob and Company telegraphed to THE MIRROR about the event: "The audience was the largest and most brilliant that ever attended any performance in San Francisco, and more people were unable to obtain seats than the house held. The play made a decided hit, and Miss Dauvray and the company received several recalls after each act."

Marie Millard, prima donna of The Sphinx, was riding a bicycle on Eighth Avenue, near 145th Street, last week Monday, and while coasting lost control of the machine. She collided with an Italian's hand-cart and was thrown forcibly to the ground, but was not so seriously hurt as to prevent her regular appearance at the Casino in the evening.

Ed. Reedaway, a dancer who played one of the conspirators in 1892 at Manhattan Beach, was recently injured while performing his specialty, and has been forced to retire to the country, where he is recovering. His place is taken by Augustus Sohllke, the ballet master of the company.

The case of Garland Gaden against E. J. Abrams, which has been in the courts for nearly two years, has been settled.

Dave A. Weis, of Galveston, Tex., lessee of the Garland Opera House, Waco, Tex., renamed the Grand, is greatly improving that house for next season.

L. Goldsmith, the theatrical trunk manufacturer, corner of Forty-first Street and Sixth Avenue, gives pay envelopes free to managers who apply for them.

W. A. Whitecar may star again the season after next in a new play.

B. F. Toler, manager of the Academy of Music at Selma, Ala., is in town arranging for next season.

Maud Dunbar has returned to the city from a vacation spent at the Thousand Islands.

J. K. Strasburger is in town. It is said that he may be connected with amusements in Washington, D. C., next season.

Sadie Stringham writes to THE MIRROR from Great Barrington, Mass., that she will produce a short burlesque of Trilby, with permission from A. M. Palmer.

The roster of the Oriole Opera company includes Beatrice Rinehart, Goldie Rinehart, Rita Harrington, Helen D'Este, Nellie Woods, Anna Fabian, Emily C. Graves, Fannie Graves, Hattie Clark, Gertrude Hayes, Harry Davies, Robert Lett, Jack Henderson, Frank Ridsdale, E. L. Graves, William Hicks, Fred Mathias, Arthur Kellum, J. H. Halladay, advance representative; Burt Parks, musical director. The company is under the management of Parks and Graves.

Manager Ferd. Noss, of the Noss Jollities, is in town.

John M. Hickey, who during the regular season manages the Baldwins, called "the White Mahatmas," is now managing the chutes at Atlantic City.

Two poems by Melvin Ward, recently published in the New Orleans *Picayune*, have been set to music by Herman Perlet. One, "A Song of Joy," dedicated to Charles Dickinson, will be sung by that comedian in German Lessons next season. The other, "When Lilian Smiles," is dedicated to Lilian Burkhart.



## A SILHOUETTE: MRS. STOREY AS A GIRL.

One Winter's day in Boston—a little over a decade ago—I was climbing up a flight of darkish stairs that led to Clara Munger's music studio, when a girl of my acquaintance came rushing down, nearly falling into my arms: "Oh," she cried, "there's a raving beauty up stairs—a goddess of a girl, with such eyes!—my, an empress would like them for her earrings!"

I was very young at that time and very impressionable, so with hardly an emotion of amusement I began to gallop up the remaining steps in pursuit of the fine-eyed "goddess!"

I reached Miss Munger's door as our beauty was leaving, and less than a minute later I learned that her name was Emma Eames and her destination—grand opera!

Shall I confess that my first glimpse of Miss Eames was only a disappointment? But then that admission would in no way militate against the quality of her girlish beauty—the fact is, I had not, on that occasion, the satisfaction of beholding so much as a curling lash of all her charms!

I only saw a tall form, with ample shoulders, enshrouded—*cap-a-pie*—in rainy-day toggery.

Miss Eames wore an English walking-hat, a storm-coat, "goloshes," and a thick veil, her very hands were hidden from view by a pair of stout chamois gloves.

She was to remain for a while all guess and hearsay to me.

But, no! There was an element of decision in her mien, to be caught even in that brief and hampered view of her; and she had a free, unconcerned swing of the thigh—non-critical judgment would have called it "grace"; and closely it approached it—as she moved toward the stairs, that bespoke the independence of character so dominant—as the public has since been told—in Emma Eames *puella*; and which has been one of the strongest factors in making of Emma Eames *mulier* all she is.

During the weeks that immediately followed this glimpse of Miss Eames in eclipse, I heard very contradictory accounts of her "looks."

Somebody or other describes her as "rosier than an apple-blossom, and all animation," while some one else declared that she was "quite as colorless as a statue, and entirely undemonstrative!" And then there came—from an elderly man of journalistic fame—the verdict, circulated by "word of mouth," that "Miss Eames' eyes of ultra-marine blue were more splendid in their cold intelligence than the finest sapphire yet unearthed!"

To offset this, a little woman, of sentimental proclivities, spoke of this same pair of eyes as "tender and gray as the breast of a dove!"

It was all very amusing—and mystifying; and local curiosity in regard to the handsome and gifted girl "from Maine" grew apace!

It was towards the end of the Winter, or very early in the Spring—the exact date I have forgotten—that Miss Eames made her official debut as a "public singer."

It was my privilege on that interesting occasion to form one of the *assistance*—as the French have it—and a happy term it is, albeit every actor and singer alive has, it is pretty certain, at one time or another, found his audience a deal more of a hindrance than anything else, and you may be sure I did not use my ears alone that evening.

I wanted to look, as well as to listen, and so did everyone present.

I wanted to settle the disputed points touching the details of Miss Eames' personality.

I made everything clear to myself except the eyes.

Oh, those eyes! Were they blue, black, gray, green or violet?

I could not tell though I looked right into them; for I was not half a foot away as Miss Eames furtively turned her head, audienceward, just before she disappeared—to "lay off her things"—through the "stage-door" of the West Newton Town Hall where we were gathered to greet her.

To this hour I am not sure of the color of those *beaux yeux*? Perhaps all shades blend in them—perhaps they are chameleon eyes and vary with their environment? It seemed to me that night that they had no more color, and no less beauty, than has a star. They were, and are, very bright, very dauntless, but withal very kind eyes. It would be a stretch of the imagination—or would have been ten years ago, at any rate—to call them tender eyes. They had only a sort of brilliant benignity of glance—such as one would expect from the eye of an unusually good-natured Greek goddess.

It is no reportorial deviation from historical accuracy to say that "a murmur of admiration ran through the audience" when Miss Eames came onto the stage that night.

But that she neither "broke," "burst" nor "dawned" upon the sight I am very glad to be able to state.

She came without violence, or attack, or any of that vanquishing air—that consciousness of *clat* that mars "the exits and entrances" of so many beautiful public women, and is equivalent always to "Look—ere I begone!"—"behold me—I am here!"

With lovely and stately buoyancy of step she walked into view—at the side of her mother.

There was directness, simplicity, vitality, breeding and maidenly pride in every motion.

As she stood waiting for her note, while her mother played the opening bars of the song she was to sing, it was very hard not to indulge the rhapsodic strain!

For was she not as fresh, as pale, as unruffled, and as beautiful as a water lily when it opens for the first time on the calm bosom of some little inland lake!

Her serenity was complete.

Miss Eames' pretty white frock—cut discreetly *décolleté*—was of Indian muslin, *mousseline de soie*, or some such ephemeral stuff, fitted to perfection, and was quite unadorned save for the narrow bands of insertion that confined each

tiny puff of a "sleeve" and enframed bust and shoulders.

She carried no flowers, no fan, no vinaigrette; and though she held a sheet of music in her hand, she rarely referred to it; and never did she make it a refuge for her glance at embarrassed moments—but then, as I have said, there were no such moments.

Miss Eames knew what to do with her arms. It they were not wonderfully shapely—not, in short, the "lost arms of the Venus de Milo," they were, at least, very white arms, judging from the little zone of plump flesh visible above the long gloves—and were never by any chance *de trop* for a second.

And she "stood still" admirably. She was not rooted to the spot, nor did she indulge any of the inane indecision of poise that victimizes so many novices who sing and act, which makes them vacillate unwearingly from right leg to left and from left leg to right.

All the faint glimmer and creamy paleness of Parian were enhanced then—as to day—the curving loveliness of her shoulders; but right there—in their texture, tinting curvatures—ended one's opportunity to compare Emma Eames' shoulders and neck to the neck and shoulders of Venus! A pet comparison with biographers of beautiful women.

*Ses épaules*, if aphrodisiac in formation, were carried with the haughty touch-me-not-ness of a sledner but that a song-bird could gladly dwell

being—as all sculptors, whether in make-up or marble, know—that the profile is as complete a tell-tale as was ever met with!

The nobby chiselled profile of Emma Eames—that reminds one at a certain angle of Queen Margherita's—lacked, ten years' ago, most of the softness and mobility of contour, most of the "womanliness" of expression, we know in it now.

The passing of the years; the exactions of a semi-histrionic career; the fulness of prosperity; the vitality of closer relations than those borne by "friend" and "daughter" were to mould that Phidian profile into the plasticity of life and the mellowness of feeling.

But there was upon it then a suspicion of that tension which must always congeal, to some extent, the features of one who is possessed by a great endeavor; who practices great self denial; and who is, during the unripe years, at all events, less sympathetic than ambitious and more intellectual than emotional.

This relentlessness in the carving of the profile led one as one gazed to recall the statues of antique women rather than to conjure up mental visions of those classic women themselves.

"Success" was written in every flexure and breath-drawing of her splendid body. For not alone Emma Eames' the pluck and persistence, the goal-centered indifference, the steady, yet incentive nerves of your born winner; but hers also the deep respiration and sheer animal stamina of a normal and iron constitution. Every glance at

a corresponding absence of varied pantomimic significance in the face and body. Both were splendidly expressive; but they both expressed Emma Eames; a courageous and nappy Emma Eames; and were powerless, one judged—or unwilling—to tell of any emotion alien to this virginal young creature.

It would have taken the perspicacity of a sybil to have foretold the histrionic triumphs in store for her.

In her own person, one could imagine that her face would readily express quickly shifting curiosity, rebuff, amusement, *ennui*, comprehension, inspection, anger, disdain; a lofty kind of compassion, affectionate good-fellowship, with a few; and—loyalty.

That unassumed majesty of bearing, that noble grandeur of "air," we now associate with, Emma Eames had not then developed beyond "distinction" and an amiable variety of "hauteur"—or pride of deportment—that was not unkindly but that was invincible.

As she left the town-hall of "the third ward of Newton," for the "last train to Boston," that unforgettable evening, she kept close to the side of her tall, handsome, earnest-faced mother.

Resolute as the face of the young girl was, the face of that mother was more so—of that mother who deserves more than incidental mention.

Mrs. Eames was devoted to her daughter. She did not, as do most of "the best of mothers," direct her daughter's existence with purely conventional punctilio, while carrying on a separate one of her own. She lived in her daughter—all her hopes converged there; and, she was a fountain-head of courage for the indomitable girl. She practiced all her "pieces" with her, played her accompaniments, and sometimes did more than design her frocks.

It was said that the chic muslin dress Miss Eames wore that evening was made by her mother, who was unwilling to entrust the robe to fingers that would work with less loving particularity than her own. The fit of the frock would have done honor to the skill of a genuine Parisian *couturière*.

As the audience dispersed down the stairs into the discernable darkness of a suburban street the exclamation was heard, "Well, that girl is handsome as Mary Anderson—every whit and grain of it!"

"Yes," gutturally responded a little old clubman, with white *mustachios*, who had come out from Beacon Street, "and she's going to be handsomer!"

And there are some of us—Oh, I know quite well comparisons are invidious!—that think, as we look at Madame Eames, the prediction has come to pass!

MARIANNA F. McCANN.

## PAIN'S FIREWORKS

Pain's Fireworks Company has recently organized an exhibit branch of their business for the purpose of giving displays in towns and cities where it would be impracticable to show their Pyro-Spectacles to advantage; and as fireworks have always proved to be the chief attraction of Pain's exhibits, and as pyrotechnic displays pure and simple drew millions of people to Chicago World's Fair, the Messrs. Pain have every confidence in the success of their new enterprise.

Although started within a fortnight, its success has already been assured by the booking of such cities as Newburgh, Poughkeepsie, Elmira and Albany, besides Summer resorts like Midway Park, near Middletown, N. Y., and Long Branch, N. J.

The public who have been accustomed to seeing inferior fireworks displays on the Fourth of July under circumstances frequently involving the greatest discomfort and inconvenience, have but a faint idea or conception of the beauty and grandeur of an exhibit like Pain's.

In nearly every instance the Pain's Fireworks Company have for their associates, the electric railroad companies, who assume responsibility for certain local expenses and generally appoint a local manager.

The increased revenue derived by carrying crowds to and from the grounds, which are generally located on or near the lines of the railroad, constitute a substantial revenue to the companies. Baseball grounds, driving parks, pleasure grounds, having suitable enclosures, are available for fireworks displays, and local parties wishing to negotiate with Pain's Fireworks Company, are referred to the advertisement in this paper.

## THE PRODUCTION OF THE CAPITOL.

J. M. Hill will produce Augustus Thomas' play *The Capitol* at the Standard Theatre on September 9. The cast will include Mary Shaw, Elizabeth Garrison, Florida Kingsley, Madeline Lack, Ernest Hastings, Frank Keenan, Charles Hallock, Bingley Fales, Wright Huntington, Fraser Coulter and E. A. Locke.

"I am building up great hopes on the play," said Mr. Hill yesterday. "I expect it will run for a long time at the Standard and of course I shall not begin to book the road tour until I know the result of the metropolitan production. I have another play up my sleeve—a comedy drama—which I may produce some time next season, but I have not arranged anything definite about it yet."

## MANSFIELD APPOINTS MCCONNELL AGENT.

Richard Mansfield has appointed W. A. McConnell his New York agent. He will have entire charge of the bookings of the road tours of E. M. and Joseph Holland, the tour of Mr. Mansfield and the bookings of the Garrick Theatre, this city. John P. and Frank A. Sloum will accompany Triby on the road.

Manager C. J. Weiser of Grand Opera House, Decorah, Iowa, wants an attraction to open Fall season early in September. He also wants to fill Fair dates Sept. 26, 27. Business guaranteed.



EMMA EAMES

within its flexible column—bore aloft its charming burden with proudly decorous poise.

Never the tiniest, tilting hint in the carriage that of head of a coquettish anxiety "to please." Never one tentatively ogling gesture did it descend to it!

The "girl with a future" knew the intrinsicity of her worth; and, if others were too torpid to perceive it, why, then, let them go! She could wait! At all costs, no tricks!—no platform cajoleries of glance and bearing to force applause and praise.

young Dian; and the neck—fortunately not so Miss Eames' face—that beautiful face! that has something of a flower and something of a cameo about it; with a lurking smile, handed right down from dear mother Eve, hiding in the proud undulations of its mouth—was, perhaps, more beautiful seen full face than in profile at that time.

The perfectly modeled, patrician nose; the delicate brows; full, magnificent glance; dark setting of wavy hair, and broad, resolute forehead, framed an *ensemble* that was enchanting.

The dilating width of nostril, unusual in a pure "Greek" nose, which always denotes pluck and ensures success, when it accompanies a fine nature—when the possession of a mean one, merely indicating longevity and brutality—would, perhaps, have been regarded as a defect by some orthodox "judges" of beauty. But to any one who read between the features could be rated only an added perfection.

"The profile conveys little!"—a fool first said that, and poll-parrots have gone on repeating the wisacre observation ever since. The truth

the tall, full-chested girl gave one fresh assurance that any easy plenitude of a wless health vibrated, with rhythmic serenity, through her entire frame.

It was magnificent! It was the titanic health of old Greece incarnate in the rounded slenderness of New England girlhood.

Strangely enough I cannot recall one of the songs she sang; I only remember the voice.

It was the same one, on a smaller scale, that delights us now with its agreeable timbre, its hawk-like clarity of note, and its delicate distinctness of utterance.

Not, on second thought, quite the "same" voice; it is to-day often vibrant with "moods and tensions" of meaning that were then wholly wanting.

Miss Eames took her highest note with absolute ease; and then drifted or darted down from it to lesser altitudes. Never did she fall from a high note—as if her voice had been knocked in the head! The "high note" with her never hit against the roof of her voice, "so to speak!"

Always above her most ambitious soarings there rose a vaulted blue space of possibilities—or seemed to, which was just as satisfactory.

On the other hand, whether she sang grave, gay, or, presumably, impassioned ditties, there was an identity of emotional coloring impressed into the song; a glad, cool, wholesome, aerial kind of interest in and aliveness to all fair things. The quality was the quality to be found in a bird's song at dawn, on a fine day—it was replete with proud unconcern.

It seemed as if the lack of dramatic instinct conveyed by the voice were made conclusive by



## RICHARD F. CARROLL.



Richard F. Carroll, remembered as a Casino comedian, and as one of the most effective amusers in the original cast of Rob Roy, has added to his fame as a comic interpreter by his part-authorship of Kismet, or the Two Tangled Turks, a comic opera that has made a hit in Boston, and in which he is also a prominent figure. Kismet will be seen in New York next season.

## A NEW ERA.

"The coming season will undoubtedly prove the banner one for American authors," says Robert Bryson Ward. "Even from a most conservative estimate, the home dramatic product is bound to greatly exceed the influx of foreign successes."

"Beyond the few plays American managers abroad have already mentioned as being available for reproduction here, there seems to be nothing in view. Messrs. Jones, Grundy, Chambers, Pinero and their compeers have no work under way that is liable to create much interest, while among American authors there has been an unprecedented activity. Howard, Potter, Arthur, Belasco, Hoyt, Thompson and Ryer, Klein, Fiske, Carleton and the entire list of Americans have promising works to present. From the advance details of the various works most of the playwrights have based their stories upon some phase of distinctly native life that treats of original localities and appeals to our national pride and patriotism."

"In The Heart of Maryland this peculiarity is especially well illustrated, while Denman Thompson and George W. Ryer's new drama, Our New Minister, bids fair to surpass The Old Homestead. Each author seems to have worked on lines that in no way conflict with his neighbor, as each one has selected the branch in which he excels, consequently one's success will not mean another's failure, and with the present opportunity American dramatists should make the superiority of their work a sufficient 'protective tariff' to prevent another European era. All hail the American drama!"

## THE NIGHT CLERK.

Peter F. Dailey will soon begin his third annual starring tour under the direction of Charles J. Rich and William Harris, in a new farce-comedy by John J. McNally, entitled The Night Clerk. Mr. Dailey's two seasons as a star have been very successful in the face of unexampled dull times. His equipment for next season will be the best of his career, and it will probably surpass that of any attraction of the kind on the road. Mr. McNally, whose successes, A Straight Tip, and A Country Sport have shown Mr. Dailey's abilities as a comedian, has devoted a great deal of thought and time to The Night Clerk. He considers it the strongest piece he has written, and it offers Mr. Dailey his very best opportunity. The company will include Jennie Yeaman, undoubtedly the most popular woman in farce-comedy, John Sparks and other favorites. Frank Tannehill, Jr., is to direct the rehearsals of the new piece at the Hollis Street Theatre, Boston. Mr. Tannehill, who will have an excellent part and will be stage manager, has staged every one of Mr. McNally's pieces. The management has bestowed every care on the equipment, and the expenditure, though carefully considered, it is said has been sufficient to stage a comic opera. John A. Thompson, of the Hollis Street Theatre, has painted three sets of scenery, and every accessory will be carried by the company. Under all the circumstances one can but predict success for the enterprise.

## MR. MORRISON'S COMPANIES.

Lewis Morrison has completed his personal and his Western companies. He will open his tour at the Grand Opera House in this city on Sept. 9, and the other company will begin a week earlier at Bridgeport, Conn.

Mr. Morrison's companies include Florence Roberts Morrison, Mrs. Nelson Kneass, Aileen Betelle, Lillian Armsby, Florence Brooks, Bertha Brodman, Edward Elmer, White Whittlesey, Edmund Elton, A. D. Fondray, C. J. Taylor, Frederick Salcombe, Charles Santer, Joseph Michaels, Charles Shew, L. Gilbert, F. P. Wilkins, Porter J. White, Lawrence Grattan, Edward Wade, H. C. Messimer, Walter Pennington, Ollie Hook, S. M. Brown, J. Walsh, Frederick Du Bois, H. Sweetman, Olga Verne, Ada Boshell, Cordelia McDonald, and Louise Valentine.

The Morrison Quartette will be a feature of the production, for which Noxon and Toomey, of St. Louis, are preparing new scenery. Eline, Hook and Santer are arranging electrical effects. Everything will be carried. Edward J. Abram will continue as manager for Mr. Morrison.

## SHOP TALK.

"What I like about those table d'hôte dinners," said the tall man, with asthma, "is the waits between courses that give us time to renew acquaintances and revive memories. After nine months of 'Leadville, twenty minutes for dinner,' this sort of thing is positively heavenly."

"Still it seems to me," said the fat comedian, "that they could improve it by having more courses and shorter waits."

The tragedian smiled. Indeed, he always smiled at the sallies of his fat friend. "Anything would be an improvement," he said, "that would lengthen the hours we pass together during these too few and too brief reunions."

"I see your old friend Nobles has broke out again," said the thin man. "I suppose you read what he said about actor-managers in last week's MIRROR?"

"Oh, yes. I always read what he writes, and usually agree with him."

"But you can't agree with him when he said that good actors are always bad managers?"

"If I remember rightly," said the tragedian, "he did not say 'always,' and I am quite sure that he did not say 'bad' managers. What he said was 'unsuccessful' managers, and he admitted numerous exceptions to the rule. Here we have a distinction with a difference. Many good actors are unsuccessful pecuniarily; the same with good plays. Whereas indifferent actors and worthless plays are frequently great pecuniary successes. How are we to account for this, save by unsuccessful management of one and successful management of the other? And when I look over the field of acknowledged pecuniary successes, during the past eight or ten years, and note the managers who have manipulated them, I am quite ready to accept the theory of my old friend, that in this country at least, we have arrived at a period when the business man is paramount in theatrical affairs."

"Right you are, Governor," said the fat comedian, whose articulation was becoming just a little hazy. "The man who don't keep up with the procession misses the blow out."

"But to come down to history," said the man with asthma, "What was the matter with your friend, Lester Wallack? Surely you don't deny that he was a good actor and successful manager?"

"A good actor beyond a peradventure. A successful manager—No; with a capital N. Young men who write for the press to-day are given to quoting him as an example of the successful actor-manager, notwithstanding that for many years before his retirement he was but a figure-head in the theatre bearing his name. The surviving members of the famous Wallack company could tell heartrending stories of the humiliations which he bore patiently, even cheerfully, during the last seasons of his so-called 'management,' and it is a matter of recent history that his declining years were made comfortable by the proceeds of a mammoth benefit."

"John Brougham was another good actor and author, too, who failed repeatedly in management, but who was enabled to end his days in comfort and plenty through the medium of a 'ten-thousand-dollar benefit.'"

"Wait a minute! Now, I've got you," said the man with asthma; "didn't you consider your friend Lawrence Barrett a good actor?"

"Yes, sir; an artist to his finger tips."

"Good. Now, don't you consider his management of the Booth-Barrett tours brilliant in results?"

"Undoubtedly; for everyone connected—except Barrett. If general report be true, this superb artist and brainy, aggressive man left only a life insurance policy to his family; more's the shame and pity."

"Then you maintain that an actor can do nothing but act?"

"I know lots of 'em who can't do that," said the fat comedian, "leastwise they call themselves actors, but where they grew, or who dug 'em up, the Lord only knows."

"Your inference is too sweeping," said the tragedian. "What I maintain is that as a rule, good actors, men or women, are persons of fine sensibilities. They are emotional, easily swayed, elated with a hope, crushed by a doubt, in the clouds with a passing breath of approval, humiliated, angered and illogical, under the fire of censure. In short, they possess all of those mental and temperamental traits, not usually possessed by successful men of affairs. What is true of the actor is true of artists in all of the artistic callings. But we must not lose sight of the fact that all artistic callings are overrun with people who are not artists."

"That's right," said the comedian, "and once in a while one of 'em tumbles to himself, and goes to driving on a Bleecker Street car. Then he gets to be a barkeeper, then a Tammany heeler, and finally fetches up on the Island, where he belongs."

"But should he, on the other hand, possess the 'business instinct' now under discussion he may rise to high official position," said the tragedian.

"No, not with the new system of registers and spotters. They give no encouragement to honest industry," said the fat man.

"I was reading last week," said the tall man, "an article on this subject in which Wallack, Barrett, and Mrs. John Drew were cited as successful actor-managers. You have answered for the gentlemen quoted; is the lady an exception?"

"I fear not. She was fairly successful in management until the growth of the business, active competition and the incoming of commercial methods now under discussion. Even in sleepy old Philadelphia the 'commercial instinct' and the aggressive, proboscis forced Louisa to the wall some twelve or fifteen years ago. The theatre over which she once presided finally reached the 10-20-30 stage of existence, and is at present, I believe, used as a warehouse."

"One more sally and I have done," said the man with asthma.

"One's more into the breach, dear fren's; one's more," said the fat comedian, his eyes half-closing wearily over his third bottle.

"How about Irving, Wyndham, Bancroft, Tree, et al.?"

"Now you are jumping across the ocean. So far I have talked only of people, and conditions that have fallen under my own observation. Art, I grant you, is cosmopolitan. It is also the collateral of its environments. So far as I can gather from conversation and reading on the subject, the elements that have forced themselves to the front in our own, as well as most other departments of business in this country, have not so far secured control of the theatres of London. Possibly for the reason that the theatres of London are not good commercial investments, and those enterprising gentlemen are not in the 'public benefactor' business to any great extent. I have observed that the successful actor-managers of London all come to America upon periodical raids. Can it be possible that the craze of the great American to-day for everything foreign, enables our English cousins to continue their courses as 'successful' managers? I have heard it hinted."

"Gentle'm," said the fat comedian, in a voice thick with emotion, and *vin ordinaire*. "Gentle'm, I have listened long and pleasantly to your arguments, pro and con, and *pro bono publico*, and I have no hes-hes-hesitation in saying, and I say it boldly, you are both right, and you are both wrong. Imprimis: Why are you both right, and why are you both wrong?"

"Because gentle'm, we have certain oracular proofs, I may say evidence in the flesh, as it were. I am not willin' to admit that a man who can act can not be a successful manager. I have a fren', a very dear fren', who can act. I know he can act, because he wears dimons, and by his actin' he is able to wear dimons, and also to build a theatre wherein his fellow artists may repose between drinks—between acts, I mean, upon Turkish ottomans, attended by slaves in waiting. They can survey their manly forms in full-length mirrors, and bathe their manly feet in hot and cold water, always on tap. Gentle'm, has either of you ever visited this theatre?"

During the oppressive silence that followed this effort you could have heard a cough drop.

MILTON NOBLES.

## DYE KEN?

A number of actors sat in a dressing room at the Garden Theatre the other evening and chatted on various subjects. Dissertations on religion, essays on art, views on the late war in the East and other talk filled in time until the actors began to talk shop, and the subject of costumes came up.

One of the company was dressed for his part of a minister, and he was twitted on the fact that in actual life he looked the character he was now representing. He was asked if he had not mistaken his calling, and whether he had ever really been mistaken for a minister. The actor replied that he had been, and told the following story:

When he was engaged for the clergyman's part he had to get a proper clerical suit, and to that end he visited the shop of a prominent clothing firm who make a specialty of that line of goods. An aged clerk was called to wait upon him—a wizened, dried-up, bowing and hand-rubbing Scotchman—who took charge of the prospective customer.

"A clerical suit?" he queried, and then: "Will ye step this way noo?" and up stairs they went. "What denomination do you represent?" asked the old salesman.

"High Episcopalian," was the reply.

"Ay, noo! d'ye ken I go to the kirk on Sunday, and to the Bible class on a Wednesday, and to a prayer meeting on a Friday night. And is the reverence in the city noo? And where's the kirk? And a fine chest the doctor has, and a well-rounded body! Ye feed weel, an' the voice is full, an' I can believe that ye can speak well and deliver a good discourse!"

In this way the old Scotchman ran on, meanwhile fitting a suit to the customer with an occasional look and query to the actor's wife, whom he designated as the "gude lady." Finally the suit was fitted, and the canny old Scot patted the "manly chest" and pulled the frock of the coat and called the attention of "the gude lady" to the fit.

"D'ye ken noo, gude lady, that the fit is correct? And this I have the delight to tell ye, that the house loves the kirk, and it gives to all who belong to it a ten per cent. reduction on all bills. And d'ye ken, doctor, that is for the gude lady an' yersel'! Ye na thought, when ye donned the vestments on Easter day, the luck of the reduction that comes to ye noo!"

"Irishmen are credited with the gift of blarney, but this old Scotchman was a past-master of flattery. While the bill for the suit was being made out the actor's wife suggested that it would be better to undeceive the old man with reference to the ministry, although the actor had not said a word that could lead the Scotchman to believe that he was a clergyman. So when the old man returned, and again began his palaver, the actor said: 'I am not a regularly ordained minister. I am an actor-minister, and I only theoretically represent on the stage.'"

"Oo—weel, weel! Is it that ye are not a bonafide minister? An' d'ye tell me that ye are not the gude man that preaches in the kirk? The Lord deliver us fra harm! D'ye ken, noo, me man, ye's nae get the ten per cent. reduction. It was false pretences, and the house will nae give the devil's ministry any aid of gude money. Ye can buy the clothes at the regular price, or ye can nae take them! Not one brass farthing or siller piece d'ye get of advantage for so deceiving a pillar of the kirk, d'ye ken?"

"But I bought the suit just the same," said the actor, "and I wear it as the Rev. Mr. Bagot, and my chances to enter heaven are as good as the Scotch salesman's, d'ye ken!" E. L. WALTON.

## BARRON BERTHALD.



Above is a picture in character of Barron Berthald, the young tenor, who supplemented his success in Rob Roy by distinguishing himself in Boston, where at a moment's notice he assumed the part of Lohengrin in the Damrosch production to fill a vacancy caused by the illness of the chief singer, and thus saved the night. Mr. Berthald's reward has come, however, for next season he will be a regular member of the Damrosch company.

## ADVENTURE WITH A LUNATIC.

Daniel Sully and Mrs. Sully were on their way to Kingston last Thursday with a team, from their Lake Hill farm in the Catskills. The wagon had two seats, and Mrs. Sully was in the rear one. When on a lonely mountain road between West Hurley and Stony Hollow, they overtook a barefooted and bareheaded man who was walking in the middle of the road.

As the wagon approached, the man turned around, and caught hold of the rear of the vehicle. Mr. Sully saw that the man was demented, and he did not like the appearance of a big knife that the lunatic had whipped out. He asked the man what his mission was, and when informed that it was to kill both himself and Mrs. Sully, suggested that the lunatic first slay Mrs. Sully, but that as she was a strong woman and would probably fight, that they all wait until they reached a hotel where they might have a glass of beer.

It is said that this proposition pleased the lunatic, who marched behind the wagon until they reached Stony Hollow, where some man took charge of the maniac. His name was found to be Thomas McKeon. He had escaped from the Middletown Asylum, to which it is supposed he had been returned.

## A NEW THEATRE FOR MINNEAPOLIS.

Jacob Litt and L. N. Scott are to have a new competitor shortly in Minneapolis. A new first-class theatre is to be built in that city, and it will probably open early next season.

F. A. Thompson is the backer of the new enterprise. He is not a theatrical man himself, but he will lease the house when completed to a manager whose name he refuses to divulge at present.

The theatre, according to Mr. Thompson, will be one of the handsomest in the country, and he believes there is plenty of room for it in Minneapolis.

## ALL THE COMFORTS OF HOME.

All the Comforts of Home, William Gillette's comedy, will be played on the road next season by a strong company. The piece has always proved to be a big winner both as a laugh-maker and money-maker. New scenery and equipments have been provided for this special tour and the piece will be booked principally in week stands. Among the people who have been engaged is Walter Perkins, who will play his original part of Tom McAdow. The company will be under the management of W. H. Wright.

## BELLE ARCHER GETS A VERDICT.

A verdict for \$1,546 in favor of Belle Archer against Alexander Salvini was handed down in the Denver District Court on July 11. This is the termination of a suit for salary due Miss Archer and her husband, while playing with Mr. Salvini in 1890.

## GOSSIP.

Abbie Chandler has returned from her home at Manchester, N. H.

John W. Dunne left for Chicago last Saturday.

A. H. Warmouth, formerly stage manager of the Howard Opera House, Baldwinsville, N. Y., and Florence Dudeney, of Jamesville, N. Y., were married on July 17.

Jeannette St. Henry is very successful in the leading part in Kismet, the new comic opera at Boston.

William C. Ott, last season musical director with the Noss Jollity company, has made other arrangements for next season.

Walker Whiteside is said to have a fondness for autographs, and has the seal and signature of the Mayor of every city in which he has appeared during the past seven years.

Thomas W. Hale is painting the scenery for The Story of a Sin, Courtenay Thorpe's new play. Mr. Hale is the artist of the Court Theatre, London.

J. H. Shunk, proprietor Calhoun Opera company, says: "I can assure managers that they will make no mistake in securing the services of Mr. E. D. Shaw, as Bus. Manager in Advance."

E. D. Shaw, Mgr. or Agent 127 B'way, N. Y.



## IN OTHER CITIES.

## KANSAS CITY.

The novelty of the present week was the opening of the Summer opera season by the New York Comic Opera company at Washington Park 15-20. The seats were arranged on a high bank ascending from the edge of the lake, and the performance was given on board a ship moored to the bank, which was used last year for the production of Pinafore. A high board fence separates the open air theatre from the rest of the Park. The opening bill was Billee Taylor, which was well adapted to the surroundings, as the action seemed perfectly natural on ship board. The opening performance was attended by a large audience, and the season will undoubtedly be a successful one. John G. Bell as Ben Barnacle made a decided hit, being a clever comedian, and the possessor of a strong, clear voice. His local verses in the topical song were heartily received. Eddie Smith as Captain Fido Finner also made a good impression with his comedy work, but owing probably to a severe cold, could not sing at all. The tenor, Montegriffo, was in excellent voice and made a fine appearance as Billee Taylor, although the role does not offer him great opportunity to show his vocal ability. Calvin Tibbitts as Sir Mincing Lane and Joseph Lynde as Christopher Crab both gave good character representations. The prima donna soprano was Adelaide Randall, who sang Phebe in a captivating manner, her voice being sweet and clear. Arabella was sung by Clara Randall. One of the hits of the performance was the Eliza of Rose Beaudet. Her work in this role was highly amusing, and she proved herself a most entertaining comedienne. Georgia Brayton made a pretty Susan. The chorus and costumes were fairly good. The entire performance was under the management of William S. Moore. The season is intended to last eight weeks, and a number of popular operas, including Erminie, The Mikado, Pinafore and others, will be produced. This is the last week of the free performance by the Flying Jordans. The Hawaiian Royal Band drew big crowds 13, 14.

The remarkable success and large attendance at the beautiful production of A Midsummer Night's Dream by the Kemper stock company at Fairmount Park Auditorium, coupled with a letter of request signed by a score of prominent Kansas Cityans, induced the management to run the performance through a second week, and up to date the attendance has kept up remarkably well. The only change in the cast was in the role of Titania the Fairy Queen, which was assumed by Marie Stewart, a young actress of ability, who took the part on short notice and made an excellent impression. The success of A Midsummer Night's Dream was so great that arrangements have been made to extend the season 15-20. The proprietors of one of the biggest department stores in the city were so pleased with the entertainment last week that they arranged and gave each of their employees a ticket for the performance 15, and they attended in a body numbering over 400. A splendid production of As You Like It will be put on 22-27, after which the season of the Kemper co. will close. Alberta Gallatin, who has been so popular during the Kemper season, will appear as Rosalind and Colin Kemper as Touchstone.

Lansing Rowan postponed her departure for a week to continue the performance of A Midsummer Night's Dream, and leaves for San Francisco 21 to join the Frawley Stock co. as leading woman.

Una Abell, who has been so captivating in the ingenue parts, has been engaged by Manager Perley to play similar roles with Modjeska during the coming season. She is making quite a hit as Puck, and she will undoubtedly prove a valuable addition to the Modjeska co., as she has a most bright and winsome manner as well as talent and a pretty face.

The Fairmount Park management feeling that high-class vaudeville is the present reigning success as a Summer entertainment, have arranged for a season of seven acts, commencing 28, and the best talent that can be secured will be engaged and no expense spared. The Fairmount Park Auditorium is an ideal Summer theatre, and this form of entertainment will undoubtedly draw crowds nightly and place Kansas City on a par with all the other metropolises as regards up-to-date amusements. The Fairmount Park management have been engaged in a most laudable attempt to elevate the character of Sunday amusements, and have been giving splendid concerts Sunday afternoons and evenings, accompanied by living pictures. Radoli King, the pianist, was the star performer at the concert 14, and delighted the audience with his selections. Frances Hartley, the possessor of a clear, sweet soprano of large compass, also made a decidedly favorable impression.

Clement Bainbridge and Manager John G. Ritchie, of the Alabama co., who have just closed a successful season of forty-six weeks, have arrived here and will be here most of the time until their season opens at the Grand Opera House Aug. 18.

Manager Lester M. Crawford reports that he has booked more good attractions for his Kansas and Nebraska houses during the past two weeks than he had booked before during the entire season, owing to the fact that the managers have heard of the wonderful crop prospects, which will make these States, as well as Missouri and Arkansas, rich this Winter.

Joe W. Spears has resigned as business manager of the Ninth Street Opera House and will go in advance of Town Topics. He has been booking a splendid line of attractions for next season at the Ninth Street.

FRANK R. WILCOX.

## SAN FRANCISCO.

The Baldwin has been furnished up, and presents a cheerful appearance for the opening of the Lyceum next Monday night. The Case of Rebellious Susan will be the first production, to be followed by The Amazons and An Ideal Husband.

The Old Homestead has done an exceedingly large three weeks' business at the California, and is to be followed by Hoyt's A Black Sheep.

Business at the Columbia continues marvelously good. The Senator will be withdrawn after this week in favor of One of Our Girls, with Helen Dauvray in the title-role.

The Prodigal Daughter at the Grand has been pleasing a large concourse of people.

A depreciation in attendance is noticeable at the Tivoli, where Tar and Tarts is in its second week.

Alfred Dampier's successful engagement at the Alcazar closes at the expiration of this week. James Post and Thomas Leary will be seen in Mulcahey's Visit next.

Alone in London at the Grove is playing to but meagre attendance. The World 15-22.

Santarella, or the Power of Love, is to be revived next week at the Tivoli, to be followed by The Guiding Star, The Beggar Student, The Bellman, The Black Hussar, The Tyrolers and others.

Irrving W. Kelly, Neil Burgess' manager, is in town. He leaves for the South Sunday.

H. Warner, advance of the Lyceum co., arrived last Monday.

Belle Archer telegraphed from Denver that she had won her suit against Alexander Salvini for \$1,750 back salary.

M. Peyser returns to his old position next Monday as assistant treasurer of the Baldwin.

Mr. and Mrs. Bromson, two Tivoli favorites, leave for the East to-morrow.

Manager Dan Frohman will arrive with his co. next Monday, as he returns to New York to begin rehearsals for E. H. Sothern's new play, The Prisoner of Zenda, and The City of Pleasure, which opens the season at the Empire.

Harry Mann arrived this morning feeling well, having a slight cold. He has a trunk load of contracts, which have already been divulged in THE MIRROR. He will remain here but three weeks.

Richard Jose's illness has prevented him from appearing in The Old Homestead the past week. He is recovering, however. Blanche Bates has also been indisposed and her part of Mrs. Millary in The Senator was acceptably handled by Adele Belgrade.

William Broderick, formerly of the Emma Abbott co., has been engaged as leading basso of the stock.

Lansing Rowan, a Los Angeles, girl, will shortly join the Frawley co.

Manager Frawley will make a flying trip East after this engagement at the Columbia for the purpose of securing new attractions, paper and people.

Katherine Grey, now playing with the Frawley co., is engaged for The Great Diamond Robbery.

T. D. Frawley is a manager who is considerate and benevolent. Walter Enos, formerly of The Girl I Left Behind Me, was engaged to play juvenile roles in the Frawley co. Since his arrival here he has played but one part when he was stricken down with an attack of rheumatism, which has confined him to his bed the past six weeks. Not only has his salary been forthcoming every Tuesday morning (a gracious act in itself), but Mr. Frawley has taken time from his busy routine to be

a constant attendant at the bedside of Mr. Enos and to personally look after his welfare.

The California will remain closed for five weeks after the Black Sheep engagement. The reopening will present Hoyt's A Satisfied Woman.

H. P. TAYLOR, JR.

## ST. PAUL.

At Litt's Grand Opera House the Giffen and Neill co. closed their Summer engagement at this popular theatre 13 to a good-sized audience. The house was packed at the matinee. The number of fine productions so admirably presented by this really excellent co. during their engagement have proved an artistic success and an enjoyable treat to our thespians, making the members of the company greater favorites at each succeeding production. The co. work very harmoniously together. The testimonial tendered Managers Giffen and Neill by a host of friends and patrons, Monday night, 15, was an event to be remembered by both the co. and the brilliant audience that packed the house to S. R. O. before curtain rise—one of the largest and most representative audiences ever seen at the Grand. The Jilt was presented and interpreted with better success than when given as the initial performance of this co. here. It was a most admirable performance throughout and the appearance of each member upon the stage was greeted with demonstrative applause. The fourth act was especially realistic and called forth every expression of pleasure. At the conclusion of this act Mr. Giffen and Mr. Neill were each called before the curtain and both responded in an appropriate speech, in which they spoke most appreciatively of the kind treatment received at the hands of St. Paul people during their engagement and the liberal treatment accorded them by the local press.

At the Metropolitan Opera House The Wilbur Opera co. presented Billee's Bohemian Girl 14-17. Falka 18-20. The co. continue to draw a large attendance. E. A. Clark as Count Armin sang with noticeable feeling and expression, especially his rendition of "The Heart Bowed Down." Eloise Mortimer was very pleasing as Arline both in voice and action. Her excellent rendition of several familiar numbers won unlimited applause. J. E. Conley was in good voice and his pleasing tenor was heard to good advantage as Thaddeus. Hattie Richardson as the Gypsy Queen made a favorable impression. Claude Amaden does good work as Desdemonia and sang the part well. Emmett Drew was excellent as Florentino. Maurice Daniel was attractive as Captain of the Guards. The chorus do good work and are effective both in voice and action. The series of living pictures as presented by this co. under the direction of stage-manager W. H. Kohlme are a very attractive and drawing feature. Wilbur Opera co. 21-27.

A very pleasing event to James Neill, of Giffen and Neill co., in connection with the successful testimonial tendered at the Grand, Monday night, 15, was the receipt of an excellent offer for an engagement at a large salary to play leading roles in support of Minnie Madern Fiske the coming season.

GEORGE H. COLGRAVE.

## ATLANTA.

The Lyceum Opera co., which is to open at Henry Greenwall's New Lyceum Theatre 22, gives promise of being the best comic opera co. yet put on for a Summer run in Atlanta. All in all, Mr. Mathews has secured a genuinely good co., in which he has every confidence, and when the curtain-bell rings it is safe to say that the town will appreciate his untiring efforts. Among the leading cast appear a number of footlight favorites, some of whom are already well known here. Josephine Knapp is the clever prima donna, Trixie Friganza is a vivacious comedienne, and Ada St. Clair, the contralto, is a great favorite. J. Arthur Labbey, the leading baritone, is favorably remembered as having appeared with Pauline Hall. William Stevens, the tenor, is one of the premiers. Fred Frear and Ben Lodge, the comedians, are very clever as funny men, and have in store a big bundle of fun to unravel. John McGhie, the musical director, has been remarkably successful with his hiton, and there are many evidences that it was no mistake to entrust to him this very important position. Charles Jones is stage manager and is worthily regarded as an exceptionally experienced manager in the production of standard comic operas. Apart from the individuals, Manager Mathews is all aglow with smiles, and this is due to every seat having been sold for the opening night. The Black Hussar will be given the first three nights and The Beggar Student follows.

The march, "Salute to Atlanta," composed by Victor Herbert, the leader of Gilmore's Band, for the Atlanta Constitution, and dedicated to the memory of the late Henry W. Grady, will be the selection with which the Cotton States and International Exposition will be opened. On the day of the opening on the march to the ground Gilmore's Band will render "Prince Ananias" and "Salute to Atlanta" will be played at the formal opening exercises at the grounds. It is already a popular air here.

Barney Kleibacker informs me that now there is nothing to retard the progress of Harry Frank's new Imperial Theatre, and that it will be a revelation in its line when completed, which he says will not be later than September. It is already assuming immense proportions, and if the work continues at its present rapid rate it is reasonable to predict an even earlier completion.

ALF. FOWLER.

## BALTIMORE.

The impression made by the Summer opera co. at Ford's Grand Opera House, now that the season is over, was in all respects satisfactory. Manager Charles E. Ford is quite well satisfied with his venture and contemplates repeating it next season. On Friday night last, 12, The Colonial Cavalier was presented with Maxine Ford in the role of Mary Darnell. Miss Ford read the lines with intelligence, expression and feeling and made Mary an altogether delightful young woman.

Mina Belmont, who had her sister with her as her guest during the closing week of her engagement, remained in the city for a few days after the season closed in order to fulfil her social engagements, which were not a few.

William Bernard and family left for Buzzard's Bay, where he will rest until the opening of Rolland Reed's season, with whom he is engaged for the coming Winter.

Annie Meyers is at home resting. She has not as yet closed for next season.

John Collins is a very quick study. They tell me that he was given the part of Sir George Germaine in The Colonial Cavalier in the morning and was letter-perfect in the afternoon. The part is quite a long one and Mr. Collins simply amazed the co.

Manager Tunis F. Dean is spending a week at Oakland, Md.

Manager Charles E. Ford expects to leave for Cape May in a few days, where he will remain until the opening of the Fall season.

Maude Odell will be welcomed at Baltimore whenever she comes. She is engaged with Daniel Frohman for next season, and is hoped that she will be played in a co. that will visit here.

HAROLD RUTTERING.

## DENVER.

The suburban attractions were of a particularly airy nature week ending 20, and the weather being very warm, large crowds left the city every evening for both Manhattan and Elitch's.

At Manhattan the management is now under the control of Mr. Edgington, son-in-law of the proprietor, Captain Bethel. The new regime has made no changes in the personnel of the co. Indeed, it isn't at all necessary. They all work together admirably, each member making a distinct success of any character undertaken. A bright little comedy, Money and Mathe, an adaptation from the German, was produced and delighted the large audiences. In the translation a decided Western flavor was introduced, one of the chief characters being a miner, taken by William Ingwersoll. There is a nervous professor, which gave Tom Ricketts a chance to do some eccentric work. The comedy is rather weak in female characters.

At Elitch's the Pike Opera co. in Tar and Tartar began a season that promises well. The opera proved popular from the start, and is brought out by a fairly competent co. in singing voices. It contains some members well known in Denver. Winfield Blake, the bass, resided here for years, and in church circles commanded a good position, musically. Beatrice Goldie has been here before. She sings well, and is the foremost of the women in singing. Louise Maured, the soubrette, has graceful, dainty ways, and takes the lead in acting.

Both the Tabor and the Broadway are closed. Thomas MacMechon, late manager of Manhattan,

will leave for his old home, New York, about Aug. 15. He will go out in advance of a well-known attraction. Some men, who have money and wish to try their hands at Denver theatricals, have approached Mr. MacMechon about organizing a stock co. for the Winter months.

W. C. PRABODY.

## PROVIDENCE.

Pinafore parties are very much in evidence here now. Last week eight different parties occupied boxes.

The performance of Pinafore at Crescent Park 15 introduced a new participant, William Bayfield, who did a pleasing dance. He appeared under the title of the admiral's aunt. Mr. Bayfield has been a member of the American, English, and Baker Opera cos.

Treasurer Charles C. Collins, of the Providence Opera House and leader Felix Wendelschaefer, of the orchestra, are down in Maine.

Manager J. T. Fynes, of Keith's Opera House this city, and who during the Summer is at Mr. Keith's Boston house, was a visitor here 16.

Helen Lowell, of the Potter-Bellew co., is summing in this city.

Comedian James E. McElroy, of the Katherine Rober co., writes that he is enjoying himself on his farm near Port Jervis, N. Y. I understand he makes daily trips through his potato patch with a pan in one hand and a paddle in the other. This is hard luck for the bugs.

Assignee H. C. Curtis, of Trowbridge Star Theatre, has offered for sale the theatre, scenery, chairs, draperies, all personal property, good will of business, together with lease of premises until August, 1901.

I understand Manager Harrington, of Rocky Point, contemplates putting on a big spectacular production soon, and that the co. is all engaged.

HOWARD C. RIPLEY.

## MINNEAPOLIS.

The Ellis Brooks' Second Regiment Band of Chicago and the Four Nelson Sisters began their engagement 16 at Lake Harriet with a most excellent entertainment. The Brooks Band is an organization of recognized merit, and their programme of last evening assures them of a good attendance during the rest of their engagement. The Nelson Sisters are four plump damsels, who appear in costumes of Uncle Sam's colors and perform a series of surprising and pleasing agile feats.

The announcement that the Giffen-Neill co. will play at the Metropolitan Opera House, this city, on Friday night next, is hailed with delight by our thespians. The play selected has been A. C. Gutter's Mr. Barnes of New York. Henrietta Crossman appears as Marina Paoli; Annie Blanche as Maud Charters. Mr. Neill, who plays the title-role, will also appear in his original part, having created the role in the New York production. Kate Blanche appears as Enid Anstruther, and Nettie Bourne as Lady Charters.

F. C. CAMPBELL.

## INDIANAPOLIS.

At Wildwood Park the Temple Opera co. produced Pinafore 15 to a fairly good-sized audience, and 16 to an immense audience. The performance as a whole is one of the best productions given thus far by this co. Ada Walker as Josephine, Mr. Blake as Ralph, Mr. Temple as Sir Joseph Porter, and all the others were equally good. The choruses and orchestral numbers were well rendered and received with applause. The individual members have ingratiated themselves into the hearts of the Summer stay-at-homes, and large audiences will be the rule when the weather permits. Friday, 19, will be bicycle night, and a large crowd is expected.

GUSTAV RUCKER.

## BUFFALO.

It is with pleasure your correspondent is enabled to state that Meech Brothers have come out of their financial difficulties in the fust form. Their complications arose out of a panic of 1893 on account of multifarious business interests outside of their theatre.

The Curtis Dramatic co. continues to be a popular attraction at the Academy of Music. This week Mr. Curtis and his co. presented Sam'l of Posen.

R. H.

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## CORRESPONDENCE.

## CONNECTICUT.

**HARTFORD.**—Gossip: The Elks returned from the Grand Lodge reunion at Atlantic City with flying colors and glowing accounts of their sojourn there. They secured the prizes for the best marching lodge and for the lodge sending the largest delegation, over one hundred participating from Hartford Lodge. Fortunately Hartford lodge was holding a reception at the United States Hotel on the evening of the deplorable Casino catastrophe, otherwise many of their members would have been among the unfortunates. As soon as word was received of the accident the festivities were promptly brought to a close, and the members at once dispatched to the scene of the disaster, and rendered the injured all possible aid. Hartford Lodge was honored by the election of George A. Reynolds (Secretary of the Board of Fire Commissioners) to the highest office in the Grand Lodge. The next meeting of the Grand Lodge will probably be held at Denver or Minneapolis. Up to date, no further new theatre projects are being floated in the local theatrical world, and it now looks as if theatregoers will continue to look to Proctor's for another season at least. A close scrutiny of the premises fails to materialize the "broken ground last June" by the Park City syndicate, who are to erect the new theatre here, as chronicled by your Bridgeport correspondent. It will take four months at least to erect a suitable playhouse, and the projectors will have to hustle to get in line this season.

**WINSTED.**—Opera House (J. E. Spaulding, manager): Musical vaudeville and monomime, under the auspices of the V. M. C. A., 17. Tribly 27.—ITEM: Barker and Levenside's Orchestra, one of the best in Northwestern Connecticut, has been engaged for the season of '95-96.—ARENA: Reynolds' Circus 14; large and well pleased audience.

**STAMFORD.**—Town Hall (F. M. Briggs, manager): Dark 15-20.

## CALIFORNIA.

**LOS ANGELES.**—ORPHEUM THEATRE (G. Walters, manager): This house drew very largely the past week, the principal attraction being Dan Sherman's A Jay Circus co., with the equine comedian, Major. Levy the cornetist is filling an engagement at the Redondo Hotel during the summer.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Dark until Aug. 7 when Daniel Frohman's Lyceum co. begins a four nights' engagement.—BURBANK THEATRE (Fred. A. Cooper, manager): R. L. Scott and Rose Stillman drew good houses in a Cold Day week ending 12. The Sunny South, with Fred. Cooper in the cast, 15-20.—ITEM: A novelty in the way of operatic productions is the production of Pinafore to be given at Catalina Island during the coming month. The performance is to be given on the water, on board one of the island steamers. The cast will include some of the city's best amateur vocalists.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark 8-14. The Old Homestead, under the management of E. A. McFarland, opens for four nights 15-18. Large advance sales. The regular season will open Aug. 5.—OAKLAND THEATRE: After being open one week this house is closed again until September.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Dark 3-11.

**STOCKTON.**—AVON THEATRE (James Lent, manager): House dark 15-20.—YOSIMITE THEATRE (Frank Adams, manager): The Old Homestead 24 with A. Black Sharp to follow. Lawrence Hollis' Dramatic co. and Frawley Dramatic co. are each booked for a week in September.

## COLORADO.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): Alabama 11; good business. This was the first presentation of Alabama in Pueblo, and the audience was delighted.

**LEADVILLE.**—WESTON OPERA HOUSE (A. S. Weston, manager): Alabama to a good house 8.

**GREELEY.**—OPERA HOUSE (W. A. Heston, manager): House dark 15-20.—ARENA: Gentry Dog and Pony Show gave three performances 10, 11 to fair business. The performances were excellent in every way.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): Dark 8-15.—THE YAMNACLE (S. V. Abel, manager): The Andrews Opera co. made another success at this popular resort for Summer opera week of 8. The bill was Lecoq's comic opera, The Pretty Persian, and the packed houses nightly attested the appreciation of the theatregoing public. At the present business the co. filling the engagement p.-mises to be a long one. Miss Morella in the titular role did justice to her part, Nazima. She is a favorite here. Ed. Andrews, Jack Allison, Jay Taylor, and Florence Clayton were well received by the audience, especially Jack Allison, who sang a topical Peoria song of his own composition, entitled "On the Asphalt." It made a great hit, and the author is arranging for its publication.—Nellie Gilmore, late of Pittsburgh (and, by the way, a good friend of the Elks in the case of a benefit), is a member of the Andrews Opera co. She is possessed of a rich soprano voice, and is in great demand in the churches on Sunday evenings. On 14 at St. Mark's Church she sang "The Holy City," which was favorably commented upon by the press of the city.—George Andrews was missed from the cast in The Pretty Persian week of 8, having been called to Chicago on business.

**GALESBURG.**—THE AUDITORIUM (F. E. Berquist, manager): House dark 15-20.

**DECATUR.**—GRAND OPERA HOUSE: Manager Haines has returned from Mt. Clemens, Mich., and is feeling much better in health. The Grand will have a new drop scene, also a new fancy set, and the scenery will be renewed in general.

**PRINCETON.**—AVOLLO OPERA HOUSE (C. G. Cushing, manager): Thomas J. Keogh, billed for 15, 16 in A Pretzel, failed to appear owing to illness in the co.

**CLINTON.**—RENNICK OPERA HOUSE (John B. Arjurs, manager): House dark 8-16.

**ENGLEWOOD.**—MARLOWE THEATRE (B. F. Timmerman, manager): House dark 15-20.

**CHAMPAIGN.**—WALKER OPERA HOUSE (J. W. Muliken, manager): House dark 8-15.—WEST END PARK CASINO (H. J. Pepper, manager): George H. Adams co. to small but pleased audiences all the week. Mr. Adams and his two daughters, Tonina and Lilly, highly entertain by their specialty work in every performance.—ITEM: Manager Muliken has returned from a trip to New York. The house is now being renovated throughout. The stage is undergoing a general overhauling, and will be in first-class order by the end of this month. McCabe and Young's Minstrels will give the first entertainment of the season 31-Aug. 2.

**ELGIN.**—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): House dark until Aug. 1.

## INDIANA.

**NEW HARMONY.**—THRALL'S OPERA HOUSE (Al. Gilbert, manager): House dark 6-13.—ITEMS: Eva Carr and P. M. Webster are playing a Summer engagement with an opera co. in Michigan—Daisy Owen, last season with Darkest Russia, sprained her ankle severely in getting off a car in New York last week and will be laid up several weeks.—In a letter from "Punch" Wheeler dated Evansville, he tells us he has gone into the "Beauty lecture line" and is representing a lady who claims to have toilet specialties for beautifying the feminine face divine.—Dr. Murphy, who has given us our public library and art gallery, leaves for Europe on 16. The doctor is eighty-two years of age. We expect some fine additions to our art gallery on his return.

**FORT WAYNE.**—MASONIC TEMPLE (Strouder and Smith, managers): Clark and Patterson's World of Novelties engaged a week's engagement 15. Barlow Brothers' Minstrels Aug. 9.—ITEM: The Temple, after

a thorough going-over, will open the regular season in September.

**MADISON.**—GRAND OPERA HOUSE (F. E. De Leste, manager): This house will open week of Aug. 12 with Jessie Mae Hall in repertoire (this is Fair week here). The house is now in the hands of painters and decorators, and is undergoing a complete transformation. All the interior will be painted, frescoed and decorated, new carpets put in the aisles and the boxes refurnished. Manager De Leste announces his bookings so far for the coming season. Jessie Mae Hall, A. Cracker Jack, Coon Hollow, Land of the Midnight Sun, Sam Jack's Adamless Eden, J. W. Carner, Field's Minstrels, Flanagan's Wedding, Gilbert Opera co., White Squadron, and a number of others under correspondence. Business promises to be good next season.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): Manager Cline has returned from his trip to New York and Detroit. At the latter place he attended the convention of the National Billposters' Association and was elected a member of the executive board. The house will be thoroughly overhauled, painted inside and out and will be ready for the opening during the G. A. R. Encampment.—ITEMS: Reese Prosser will leave Aug. 4 to join Beach and Bowers' Minstrels at Chicago. Mr. Prosser will be the "star" tenor singer of that co. Walter Floyd, manager of The Silver King co., while coasting on a bill near Greenville, struck a dog with his bicycle and as the result has a very badly bruised arm. Fortunately Mr. Floyd was "armed" with an accident policy which will in a measure serve as a balm for his injuries. The dog and bicycle escaped unhurt, so Mr. Floyd claims.

## IOWA.

**FORT DODGE.**—FESSLER OPERA HOUSE (G. F. Rankin, manager): House dark until Aug. 15.—ARENA: Kirtland's Circus gave a very creditable performance 1.—ITEM: We have a lodge of Elks here now. The Waterloo Lodge installed twenty-five new members Saturday night, making thirty-seven members here. They came on a specially decorated train. Two large antlers decorated the engine.

**DECATUR.**—GRAND OPERA HOUSE (C. J. Weiser, manager): House dark during July. Will open Fall season during the last of August.—STEVENS' OPERA HOUSE (George W. Higgins, manager): The Black Flag, by local talent, 11; fair house.—ITEMS: President Bear, of the Grand, is at Lake Binton, Minn., on business.—Manager Weiser, of the Grand, will go East next month.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): The house is now undergoing repairs and general freshening up. Manager Chamberlin came home last week after a three-weeks' stay in New York. He reports a splendid list of bookings for his lowa-Illinois circuit of theatres, having succeeded in getting nearly all the best attractions for his list. Manager Barbydt, of the Peoria Grand, has been spending a few days with friends and relatives in this city.—The Rowlands Dramatic co. have been playing a successful engagement at River View Park, suburban resort. The engagement began 11 and continues during week of 15.

## KANSAS.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark 8-13.

**TOPEKA.**—Cecil Spooner co. are announced for 19, 20 at the Grand. She and Edna May are now starting separately. Marshall's Military Band are giving concerts at Garfield Park.

## KENTUCKY.

**DANVILLE.**—OPERA HOUSE (J. M. Cullins, manager): J. M. Cullins has leased this house for next season again and is booking attractions.

## MAINE.

**PORTLAND.**—PEAK'S ISLAND PAVILION (Bartley McCallum, manager): Woman Against Woman 15-20; good houses. Camille 22-27.—ITEMS: Mr. and Mrs. Frank B. Jackson, of 237 Prouty fame, are at Peak's Island House entertaining Mr. and Mrs. Watumburg of New York. Miss Ingram at Rachel Westwood this week made another hit. She received a handsome floral gift from Kittie Arlington 6. Leslie Leigh was leading lady this week and her Besie Barton was perfect. Herbert Melville, manager of Heart of Maryland co. with several others are camping at Peak's. They gave a supper and hop 19 to the theatrical fraternity who make this island their Summer home. It proved an elaborate affair.—Odell Williams, formerly stage-manager for A. M. Palmer, is spending his vacation at Peak's Island. Mr. Williams' next season will be with the Heart of Maryland co., which opens in the Herald Square Theatre, New York Oct. 7. Ed. Morgan and Ed. Henley, who are staying at Orr's Island will be associated with him.—Dennis Stone, of Austin and Stone, Boston, was in town 12.—James A. Dixon of this city will play a part in Eugene Tomkin's Burmah at Boston Theatre next season.—Charles H. Rich, who was once treasurer of Fanny Marsh's theatre, died in this city 6.—Robert Stickney, Jr., the hawke rider with the late Tucker Circus, which was stranded at Skowhegan 20, has concluded to remain at that place throughout the Summer.

**BANGOR.**—ARENA: Buffalo Bill has done an immense business all along the circuit and plays Bangor 18.

**BATH.**—ARENA: Sells Brothers' Circus 15 gave the best circus ever given in this city to good houses afternoon and night.

**BELEFAST.**—OPERA HOUSE (F. E. Cottrell, manager): Nickerson and Newsmith's Comedians, assisted by the Belfast Military Band, gave a sacred concert 14.—ARENA: Sells Brothers' Circus 18, drew the largest crowd the house has seen in the year for years. It well deserved the large patronage it received.

## MASSACHUSETTS.

**LOWELL.**—LAKEVIEW THEATRE (James Gilbert, manager): The opera co. sang the tuncful Olivette week of 8-13 to good business. Owing to the cool weather lately the receipts are not as large as formerly. Florence Gilbert has pretty good success, as Ethel Balch, whose role she is filling, having recovered from a temporary illness. John Lloyd, Frank Ranney, and Miss Gilbert deserve special mention. The Bohemian Girl next.—ITEMS: Reynolds' Circus drew fair audiences afternoon and evening of 13. Harry C. Howard the minstrel, who has been spending the past few weeks in town, will leave next week for his home in Fall River. He joins his co., Field's Minstrels, on Aug. 1.

**WALTHAM.**—PARK THEATRE (W. D. Bradstreet, manager): Season closed.—RUGO THEATRE (W. R. Taylor, manager): Season closed.—ARENA: Sells Brothers' Circus visited us 11 giving two excellent performances to big business; many who were p.cent during the afternoon were so agreeably entertained that they made a second visit in the evening. The entertainment was something more than a vaudeville show under canvas, therein differing from the majority of so called circuses.—ITEMS: Norris Brothers' Equine and Canine Carnival passed through here 18 bound West.—It is pretty definitely settled that Manager Bradstreet will open the Park about Sept. 1, but it is uncertain whether he will renew his lease after it expires. Prospects are bright for a successful season as business is improving in this city.—Fully six thousand people attended the bicycle meet 4 despite the rain. Manager Bradstreet is to be congratulated on his continued success with his bicycle park.—Charles Samuels of the Park Orchestra is at the White Mountains for the Summer.—Maud Banks has been spending her vacation at her mother's residence in this city.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): Dark 15-20.—ARENA: Ringling Brothers' circus made its initial appearance here 17 to good business; two excellent performances were given.

**HOLYOKE.**—ARENA: Ringling Brothers' Circus 11; two well attended performances.

**PLYMOUTH.**—DAVIS' OPERA HOUSE (George W. Burns, manager): Dark 15-20.—ODD FELLOWS OPERA HOUSE (John E. Jordan, manager): Dark 15-20.—ITEMS: Mr. and Mrs. J. A. Sawtelle are in town spending their Summer vacation here. They intend to open the season of 95-96. Advertising car No. 1 of Lewis W. Washburn's Circus, in charge of Harry R. Overton, was in town 17 billing for the shows here on Saturday, July 27.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): House dark since closing of Summer opera season; opened 22 with Flora Staniford in repertoire for week.—ITEM: Manager Henry, lately

ALL THE  
BIG  
SHOWS  
PLAY

## THE FOUR LEADING

THEATRES OF THE GREAT NORTHWEST

METROPOLITAN OPERA HOUSE  
MINNEAPOLIS, MINN.GRAND OPERA HOUSE  
ST. PAUL, MINN.TEMPLE OPERA HOUSE  
DULUTH, MINN.GRAND OPERA HOUSE  
WEST SUPERIOR, WIS.

JACOB LITT, Abbey Theatre Building, New York City.

connected with the Bijou, has taken the management of the Empire Theatre, Holyoke, Mass.

## MICHIGAN.

**MUSKEGON.**—OPERA HOUSE (Fred. L. Reynolds, manager): House is dark 15-20.

**FLINT.**—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Al. G. Field's Minstrels 11; fairly good house.—MUSIC HALL (Hubbard and Rankin, manager): Dark 9-16.

**GRAND RAPIDS.**—Gossip: An out-door performance of As You Like It will probably be given here by Edwin Holt and Mabel Eaton in the near future.—Manager Smith is convalescing after a severe illness.—Powers' will reopen Aug. 25 with Roland Reed.—The Grand promises a higher grade of attractions than ever before during the coming season.

**SAULT STE. MARIE.**—Soo OPERA HOUSE (G. G. Scranton, manager): House dark week ending 13 Mark Twain 10; Si Plunkard 19; Marquette Rifles in Confederate Spy 20; Al. G. Field's Minstrels 22.

**BAY CITY.**—WOONS' OPERA HOUSE (A. E. Davidson, manager): Al. G. Field's Negro Minstrels 12; large and well-pleased audience.

## MISSOURI.

**INDEPENDENCE.**—ITEMS: Marion Bohman, late of the Robin Hood Opera Co., will Ormsby, formerly of the New York Harmonic Quartette, W. F. Thomas, a vocalist of experience and ability, and Edward Ohaus, of the original Regent Quartette, have organized for quartette work, and are considering some very flattering offers for the coming season.—Una Abell, now with the Kemper stock co., has been engaged for the season of 1895-96 to play principal parts with Modjeska.—Percy Sage, formerly of Frohman's forces, and now playing a Summer engagement with the Kemper stock co., is re-engaged for season of 1895-96.—The Hawaiian Band on its way to Manhattan Beach was secured by Washington Park for 13, 14. They were quite a novel attraction, and the best drawing card they have had this season.

**BUTLER.**—OPERA HOUSE (J. W. Taylor, manager): General John B. Gordon 16; advance sale good.

**CAPE GIRARDEAU.**—OPERA HOUSE (J. F. Schuchert, manager): House closed until Sept. 2.

## MONTANA.

**HELENA.**—MING'S OPERA HOUSE (J. L. Ming, manager): Gustave Frohman's co. in Jan. 12; large and well-pleased audience. J. K. Emmet in Fritz 6.

**MISSOULA.**—BENNETT OPERA HOUSE (G. N. Hartley, manager): Frohman's Jan. 15. John Dillon 30.

**BOZEMAN.**—OPERA HOUSE (J. W. Livingston, manager): Season closed.—ITEM: Hewett's Muscettes, tented show, 11-13; fair business.

**GREAT FALLS.**—OPERA HOUSE (G. N. Hartley, manager): Anna Parker as Jane played to about \$50 on 13, and gave a very satisfactory performance. They are clever from the stage-manager up. John Dillon in Wanted the Earth 18.

## MINNESOTA.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, manager): Dark 15-20.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Boin, manager): House dark 8-13. Mark Twain 29.—ARENA: Walter L. Main's Circus 11; crowded tents; excellent performance.

**MANKATO.**—THEATRE (C. H. Saulpaugh, manager): The Four Elements Band of Sioux City to a small house 9. Their music was of a popular sort and pleasing to the audience.

## NEBRASKA.

**HASTINGS.**—KERR OPERA HOUSE (W. Schellac, manager): Cecil Spooner co. in Becky the Circus Girl and Hidden Hand 7, 8; good houses.—ITEM: The Cecil Spooner co. will play here week of Aug. 28-31.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—ARENA: Buffalo Bill's Wild West Show to heavy attendance, matinee and evening, 12.

**NASHUA.**—LAWDALE GARDEN THEATRE: Fairbanks and Mitchell Stock co. are presenting a repertoire of plays at popular prices to fair business. The co. includes William Fairbanks, May C. Stundish, Charles F. Gotthold, Alice Hamilton, Carl Fey, Vivien Edell, Perry Brigham, Augusta Van Doren, Harry Wilson, Ed. Vager; Day's Dove musical director. The Westerner was presented week of 8-13. Last night the Westerner was presented week of 8-13. Last night the Westerner was presented week of 8-13. Last night the Westerner was presented week of 8-13.

**MANKATO.**—THEATRE (C. H. Saulpaugh, manager): The Four Elements Band of Sioux City to a small house 9. Their music was of a popular sort and pleasing to the audience.

## NEW JERSEY.

**HOBOKEN.**—Everything is dark at present in this city. The Hoboken Theatre, which has been taken hold of by the Hoboken Land and Improvement Company, who have secured the services of George Hartz as manager, will be remodeled entirely, in-ide and out, and not even the name will remain. The Hoboken L. and I. Co. have given Mr. Hartz carte blanche, and the work in the house has already been started. The theatre will be known in the future as the Lyric Theatre. The vestibule will be carried out to the front twelve feet and will be covered by a sloping roof, making a large and attractive entrance. A new entrance will be built on Hudson Place, and the stairs leading to the balcony widened. The boxes will be changed and the stairs will lead directly from the parquette to the upper boxes. An entirely new flooring will be put in the stage, and ten new, well-lighted dressing-rooms will be built. The manager's office will be enlarged, and adjoining the office will be a handsomely furnished ladies' parlor and cloak-room. The house will be decorated throughout in Pompeian red, all chairs will be upholstered and the entire floor recarpeted. The house will be lighted by electricity and a new, handsomely painted curtain will replace the old one. The prices will range from one dollar to twenty-five cents.

**NEWARK.**—Gossip: Pain's pyro-spectacle, Last Days of Pompeii, was given in Shooting Park under the management of Leonard Gray 15-20 and attracted big crowds. The fireworks were all that could be desired.—The annual midsummer cleaning is taking place in all the local houses, preparing for the opening of the season, but beyond this nothing is being done as far as alterations are concerned.—Waldmann's Opera House opens 18, while Miner's and Jacobs' will follow Sept. 2.—Much alarm was felt in this city by the accident at the Elks' Convention in Atlantic City, a large delegation from here attending. Fortunately all escaped, and on their arrival home they were met at the station and received a rousing reception.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger, manager): Milton Aborn Opera co. to very good business 15; scenic effects first-class. On Friday night, by special request of his many friends, Manager Aborn will produce The Chimes of Normandy with Mr. Aborn in the role of Gaspard the Miser.

**SOUTH AMBOY.**—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. Degraw, manager): The Pythias Dramatic Society presented Our American Cousin 18. The society is composed mostly of amateurs, who are deserving of praise for their work.—ITEMS: J. E. Wilson is painting the scenery for Our American Cousin, and when completed there will be twenty scenes and requisite sets. The house is an imposing brick building of two stories, situated in the centre of the town. The ground floor is used as the opera house,

lighted by gas throughout; seating capacity, 600. It is the ambition of the management to have one of the best equipped amusement houses in the State when completed. Bookings can be had by addressing the manager.

## NEW YORK.

**ALBANY.**—Gossip: The future management of Harmanus Bleeker Hall still remains a mystery. It now depends altogether upon the trustees. Manager C. H. Smith, who held the reins last season, is surprised at the number of rivals. Among these are O. H. Butler, who declared his intentions this week; H. P. Soulier, Major James O. Woodward, who is said to represent the Frohmans; George E. Oliver, and Sol Davis. Any of these would like to have the management but the latest rumor is that the trustees will decide to rent the hall to whoever will pay for it and no regular manager will be appointed.—Stage-manager William Carlin, of the Leland Opera House, has just returned from Pittsfield, Mass., where he has painted twenty-six acts of scenery for the stage of the Academy of Music.—Manager O. H. Butler, of Washington, formerly of this city, was in town this week. His family is summing at Atlantic City.—Richard Golden, the well-known and popular comedian, is attending the Bill-Posters' Convention, which is in session at Detroit. He is the recording-secretary.—George E. Oliver is at Ball Bluff arranging for the production of Fair Rosamond, which is to be given there next month.

**PENN VAN.**—SHEPARD OPERA HOUSE (C. H. Simon, manager): House dark 8-13. Athletic entertainment by the Olympic Club 17.

**BORNEVILLE.**—SHATTUCK OPERA HOUSE (S. Onoski, manager): Gorton's Minstrels, under the management of H. C. Larkin, opened the season here 15 to S. R. O. and made a most decided success. The Crescent City Quartette and the specialties were particularly good, including the euphonium solo by Joseph Gorton, Jr. The Cora Van Tassel co. opened 16.—ITEM: The regular season of 1895-96 will open Aug. 27 with A Baggage Check.—Our pretty Opera House needed few improvements but has been put in thoroughly good order for the coming season. Manager Onoski has excellent cos. booked. All our industries are booming and everything indicates a prosperous season.

**ONEONTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Season closed.—ARENA: Ringling Brothers' Circus 24.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): Queen Esther 25.—ARENA: Scribner and Smith's Circus 16 gave satisfaction for the price; rain prevented more from attending.

**POUGHKEEPSIE.**—ITEM: Frank Abbott, the baritone, is summing in this city.—J. J. Harrison Tracey is also here for a time.—ARENA: Reynolds' Circus exhibited here 20. Hunting's Circus Aug. 2.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred. M. Taylor, manager): The house is still dark but will open on Aug. 9 with Thatcher and Johnson's Minstrels and on 19 with William Jerome in his new piece, Town Topics.—ITEM: William Jerome (William J. Flannery) is a Cornwall boy, a small place about five miles from here, and is well thought of and will no doubt be greeted by a large delegation of his friends.

**NIAGARA FALLS.**—MUSIC HALL (Tierney and Mahoney, managers): Hague and Helston and Misses Carrie Scott, Mildred Murry, Lena Smith, Sadie Robinson, and Ethel.—ITEMS: Business is good.—The Welch and Welch, knockabout comedians, have closed their place at Olean, N. Y., and are looking for the coming season.

**SARATOGA SPRINGS.**—CONGRESS SPRING PARK: John L. Gartland's Band and Orchestra, of Albany, who in former seasons made many friends for the high-class music they have rendered, opened their regular Summer season in the Park 13, giving two concerts daily. The Sunday evening concert 14 was very largely attended. The soloists were Neal Gilmore, soprano of Albany, who has a clear and powerful voice; Karl Krause, flute; and G. H. Koeppling, violin. Gartland's Orchestra should be given the credit for rendering only the latest music, among the numbers being selections from Jacinta, the new Mexican opera.—All of the hotel orchestras are now here, and are giving two concerts daily.—Herr John Land, at the Grand Union Hotel, has the largest, twenty-six men. His solo artists are Adam Seifert, cornet, and Mr. Hartner, violin.—At the United States Hotel is Professor Stub's Orchestra, this being his twenty-first consecutive season.—Thomas A. Joyce, of New York, and eight musicians are at Congress Hall, this being his tenth season at this house.—W. H. Hart, flutist, and five men compose the orchestra at the Clarendon Hotel.—At Thomas' Lake House, Saratoga Lake, George A. Nichols' orchestra of five men open the concert season 20, playing from 3:30 to 7 p. m. The soloists are Tom Short, the Australian cornetist, composer and publisher; C. R. Hirst, pianist and composer, of London, England; and G. A. Nichols, violin soloist, of the Conservatory of Music, Boston.—Sixty members of the Junger Maennerchor Singing Society, of Philadelphia, spent the evening of 16 in town en route for home.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): Cora Van Tassel 15-17; good business.

## NORTH CAROLINA.

**GOLDSBORO.**—MESSENGER OPERA HOUSE (B. H. Griffin, manager): U. F. C. concert 13; small and well-pleased audience.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. F. Walker, manager): The theatre was dark week ending 13.—ARENA: Walter L. Main's Circus is billed for 15, and is flooding the town with opposition paper, but it did not seem to affect the business done here by the Lemen Brothers on 11. They gave such satisfaction while here, strike-bound, last year, that the people are only too glad to show their appreciation by visiting them this season. Louise Hamilton in a repertoire of bright comedies week of 22. The Flints, 1-6.

**GRAND FORKS.**—ARENA: Lemen Brothers' Circus 10; good crowds afternoon and evening. E. Cook, Lemen Brothers' general press representative, informs your correspondent that the show business in the West is much better than for several seasons.—Walter Main's circus exhibited here 13 to big business. The main tent was unable to hold the crowds in the afternoon, and in the evening was packed. It is estimated that Main's Circus brought from eight to ten thousand strangers to our city. Both performance and menagerie were first-class.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Aurora, a local entertainment, played to light business 12, 13. While for charity's sake, the attendance did not cover the actual expenses and was withal a most miserable production, not deserving any better encouragement.—ITEMS: Manager Harry E. Feicht of the local theatre, and, also manager and proprietor of the Charity Circus, is in the city for a few days. His next stand is Oconomowoc, Wis. Aug. 8.—John W. Vogel, the advance representative of Billy Van Minstrel co., has arrived, and will be with us for some time, his co. organizing here, and opening the regular season of the Grand Opera House as well their own on Aug. 14.—Innes' Band gave two concerts at V. M. C. A. Athletic Grounds 11. Business was good and appreciation thorough, the vocal members on the programme being particularly pleasing.

**TOLEDO.**—Mabel Eaton and Edwin Hall are so pleased with the interest taken by our citizens in their



production of As You Like It in the open air, that they have decided to give Ingomar on July 19, 20, supported by the same capable co.

**RAVENNA.**—REED'S OPERA HOUSE (Mrs. G. P. Reed, manager): The house will now be managed from this date by Mrs. G. P. Reed, mother of Etta Reed. The Cora Payton co. are nearly all here and will soon rehearse several new plays. They will open the house for the season week of Aug. 12, after which they play the principal cities of the State. Mr. Payton is making elaborate preparations to make this season even more successful than last.—Cora Miller, late of Stretwood Dramatic co., is a frequent caller. He is spending the Summer in Charlestown, O.—Maud Smith, late with the George Larnes co., in connection with James A. Drew are to present a comedy, assisted by local talent, in the interests of the Ladies' Cemetery Association.—F. J. Landin, proprietor and manager of Landin's Jubilee Singers, is home and has not completed his plans for 95 96 as yet.

**MANSFIELD.**—Gossip: The Citizens Street Railway Co. have commenced the erection of an auditorium at the Sherman-Hamman Park that will seat 3,000 people. This resort is one mile from the city and is a most beautiful spot having a lake and pleasure grounds of seventy-five acres. The cars will run from the city to the entrance of the pavilion every fifteen minutes. Refreshments of all kinds will be served and entertainments given every evening, consisting of comic opera, band concerts, variety entertainments, etc. Everything will be rushed to completion in order to open the season as soon as possible.

**EAST LIVERPOOL.**—Anna E. L. Kinneman Specialty co. 11-17; poor business.—ITEM: Carrie Lamont (soubrette) has been enjoying part of her vacation for the past three weeks with friends here. She left 16 going farther West.

**DEPIANCE.**—CITIZENS' OPERA HOUSE (B. F. Ross, manager): Dark 15-20.—MYRA OPERA HOUSE (L. E. Meyers, manager): Dark 15-20.—ARENA: Barnum and Bailey drew heavy crowds from the surrounding territory 11.

**PAULDING.**—The Grand Opera House and the Model Opera House are both closed for the season.

## PENNSYLVANIA.

**MT. CARMEL.**—BURNBIDE OPERA HOUSE (Joseph Gould, manager): Rev. Charles T. Steck, of Shamokin, Pa., gave a Shakespearean recital to a large and appreciative audience 15.

**PHILIPSBURG.**—ARENA: Pawnee Bill's Wild West did an enormous business here 11.

**ERIE.**—PARK OPERA HOUSE (Wagner and Reis, lessees): Cleveland's Minstrels open their season on Aug. 1.—ITEM: Erie's popular Summer resort, Massena-aug Point, under the able management of John F. Parke, has secured James' Thirteenth Regiment Band of New York, which will be heard in grand concerts on Sunday and Monday afternoons and evenings, July 21 and 22.

**LANCASTER.**—CONESTOGA PARK PAVILION (Christ. Burger, manager): The Robinson Opera co. did a large business in The Chimes of Normandy 13, and are attracting large audiences in The Princess of Trebizonde 15-20. Gossip: Lizzie Gonzales, prima donna of the Robinson Opera co., was attacked by nervous prostration and could not appear at the performance 13, 15, but she has recovered and is singing the leading role in The Princess of Trebizonde. Frank V. French, of the same co., paid a visit to New York 11. Kate Shirk, a talented amateur of this city has entered the Lawrence School of Acting, New York.

**WILKESBARRE.**—GRAND OPERA HOUSE (W. H. Burgardner, manager): Dark 15-20.—MUSIC HALL M. C. Mack, manager): Dark 15-20.

**UNIONTOWN.**—GRAND OPERA HOUSE (John Ral singer, manager): House dark 15-20.

**MAUCH CHUNK.**—OPERA HOUSE (John H. Faga, manager): The P. O. of T. A. held a convention 16. House dark until Aug. 16, when the season will open with the farce comedy, A Raggedy Check.—ITEM: A. W. Van Anda, who was with the Henry's Minstrels last season, is spending the Summer at his home in Mauch Chunk.

## RHODE ISLAND.

**NEWPORT.**—Gossip: Ellen Vockey is at the Ocean House.—Archie Crawford, late of A Gaiety Girl, has had a few engagements here and at Narragansett Pier.—Laura Burt, her mother wrote so well pleased with the place while passing through that they have returned for a protracted stay, and are domiciled near the Beach.—Assistant-Manager Martin has made some good bookings for the coming season, and the back of the house at the present time is undergoing renovating under the able direction of Major Bull's third baseman, Fred. Katzensteiner.

## SOUTH DAKOTA.

**SIOUX FALLS.**—GRAND OPERA HOUSE (S. M. Bear, manager): Princess Nina and Professor C. Rae Woolley in spiritualistic seance 14; good house.

## TENNESSEE.

**KNOXVILLE.**—Gossip: The announcement that the stockholders of the Grand Opera House are about to build a new theatre in Knoxville to cost not less than \$100,000 has created a lively stir in local building circles. It was announced that the theatre was to be built two years ago, and a lot was purchased on the corner of Commerce, State and Vine Streets, opposite the Palace Hotel, at a cost of \$60,000. Bauman Brothers, of this city, prepared plans and specifications which were accepted, but owing to the depressed state of business at the time it was not thought best to build then, and the matter dropped. A reorganization of the stockholders has just been effected. The stock has all been paid in, and the certificates of stock have been issued. The stockholders comprise the most prominent business men of this city.

**COLUMBIA.**—GRAND OPERA HOUSE (Helm Brothers and Barker, managers): Emma Warren 12-17. This is fair week, and the house will then be dark until September, when the regular season begins.

## TEXAS.

**HUNTSVILLE.**—HENRY OPERA HOUSE (John Henry, manager): Dark 8-13.

**HILLSBORO.**—LIVY OPERA HOUSE (A. T. Rose and Co., managers): Pinafore, by local talent 11, 12; creditable performances. The orchestra, led by Prof. W. B. Strong, was very efficient. The managers of the Opera House are putting it in first-class condition from pit to dome. A first-class scenic artist has been here several weeks painting new scenes and decorating the house, so that it will compare favorably with any opera house. They are looking for the coming season only first-class attractions, and are determined to show no quarter to "pirates."—Our little city is growing rapidly, and will in two years have a population of 10,000. The coming season bids fair to be a prosperous one.

**EL PASO.**—MYARS' OPERA HOUSE (A. R. McKie, manager): House dark week ending 12.

**WACO.**—Gossip: David A. Weis, of Galveston, was here 12 with Clark Cox, of the firm of Cox Brothers, New Orleans, decorators and scenic painters. Mr. Weis let the contract to this firm for the remodeling of the Opera House, and work is now in progress. When completed it will be one of the best houses in the State. Meanwhile Jacob Schwarz, manager of the Waco house, formerly The Garland, but in future to be known as The Grand, is kept busy preparing for the coming season. An orchestra of ten pieces of the best musicians in the State. A corps of six ushers will appear in full dress.

**AUSTIN.**—MILLER'S OPERA HOUSE (Rigby and Walker, managers): House dark all week.—ITEM: A. E. Cuneo, of Austin, has formed a comedy co., and with Liola Mitchell are playing at the Dan Pavilion.

**DALLAS.**—OAK CLIFF OPERA HOUSE (Jake Day, manager): The McKee Rankin co., with Mr. and Mrs. Sidney Drew, to very light business 15-20 on account of the continuous rain. The co. will remain during week of 15-20.

**MARSHALL.**—ARENA: Pavilion Theatre co. in repertoire at popular prices to the capacity of the tent 8-13, and well-pleased audiences.

## UTAH.

**SALT LAKE CITY.**—The only house opened week of 8-13 was Wonderland (Charles Gates, manager) and they have done a thriving business, presenting Columbus first part of the week and The Mascotte the latter part. Lina Crews and Rose Southern in leading roles have made many friends. Burton and Clyde Stanley are also well received. The bathing resorts on the

Great Salt Lake are taking thousands of people daily.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): The season at this theatre will open about Aug. 1. Theatregoers are promised a good season, as the management only books two attractions a week and only those of merit.—Miss Lou Humphrey, of De Wolf Hopper's Dr. Syntax co., is spending her vacation in this city and vicinity.

## VIRGINIA.

**PETERSBURG.**—ACADEMY OF MUSIC: Dark 15-27.—ITEM: Up to the present time there is no lessee or manager for the Academy next season, but some good attractions have been booked.

## WASHINGTON.

**SEATTLE.**—THEATRE (J. W. Hanna, manager): Colleen Frohman's co. in The Case of Rebellious Susan to S. R. O.; one of the best performances ever seen in Seattle. The same co. in The Amazons 9; large and well-pleased audience; excellent performance.—COOPDRAY'S THEATRE (William Russell, manager): Florence Lytell Dramatic co. in Hoodman Blind 7-9; business very satisfactory.

**WALLA WALLA.**—OPERA HOUSE (H. V. Fuller, manager): Old Homestead 18; June 23.

**HOQUIAM.**—THEATRE (H. A. Livermore, manager): Colleen Bawn by Hoquiam Dramatic Club to crowded houses 3, 4. Matinee 4 by same co. in the drama, Borderland. This play received continuous applause, and was played to a good house. Standard University Mandolin Club and University of California Glee Club 11.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): House dark 7-18.

**TACOMA.**—THEATRE (S. C. Heilig, manager): The Case of Rebellious Susan was presented by Daniel Frohman's co. 10; large and fashionable audience. There was but one criticism, and that was that Herbert Keiley wore a smoking jacket for a few moments on the stage when he should have been in evening dress. We are getting more particular out here than we were when we had nothing but Indians to gauge our costumes by. Annie May Abbott 12, 13 mystified her audiences with her magnetic powers. The Syndicate Circus 11 to good attendance. A fair circus at fifty cents. Millie Christine the double-headed woman, 11-13 drew fair houses.—ITEM: Mrs. Lyman Fiske, mother of Harry on Grey Fiske, occupied a box at the Frohman performance. Mrs. Fiske was en route for Alaska.

## WEST VIRGINIA.

**CHARLESTON.**—BUTLER OPERA HOUSE (M. S. Butler, manager): Concert, local talent, 15; fair business. Regular season closed.

## WISCONSIN.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark 8-13.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager): Marie Williams' Players 8-13 are still playing with undiminished success; hundreds of people turned away nightly.

**RACINE.**—BILLS CITY OPERA HOUSE (J. Johnson, acting manager): The Wife, presented by one of the Frohman co.s, pleased a fair-sized audience 5.—BALL: Members of the Elks struggled through a game of baseball with the legal talent of the city 13 and got badly beaten. The proceeds from the sale of admission were divided between the two hospitals of the city. A neat sum was realized.

**MADISON.**—FULLER OPERA HOUSE (Edward M. manager): Stewart's Two Johns pleased a small audience 16.

**LA CROSSE.**—THEATRE (J. Strasilipia, manager): Alhambra Vaudeville 8-13.—ARENA: Charles Hall's Equine and Canine Circus opened 15 for the week to S. R. O.

**WAUSAU.**—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Dark 20-27.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Frohman's co.'s in The Wife to a large and fashionable audience 18. Lindons the rest of the week. Frohman's co. in A Man of Letters 17.

**MENOMONEE.**—THE MEMORIAL (E. J. Newsom, manager): Dark 15-20.—GRAND OPERA HOUSE (Fred. Schmidt, manager): Paige's Players 8-13; good and well-pleased house. Jack Williams with Old Papa co. Aug. 3; New Opera House (David Stori, manager): Dark 15-20.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Frohman's co. in Charity Ball 24.—ARENA: Grindell's U. T. C. 16; fair house.

**STEVENS POINT.**—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Gordon and Gibney co. to crowded houses 8-13. The S. R. O. sign was hung out Friday and Saturday nights, and many people turned away.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager): Gustave Frohman's co. in The Charity Ball 11; crowded house. The same co. will appear in Men and Women 18.

**GREEN BAY.**—OPERA HOUSE (S. Bender, manager): Al G. Field's Minstrels 31.—TURNER HALL: German stock co. in Der Hexenmeister 16; Roberts-Martin co. in Faust 17; large houses; fine performances.

## WYOMING.

**CHEYENNE.**—OPERA HOUSE (Friend and Brennan, managers): Dark 22. Professor Gentry's Equine and Canine Circus 8, 9 to very large houses.

## CANADA.

**MONTREAL.**—Gossip: Things theatrical are at a standstill; none of the regular theatres are open. Sohmer Park presents a good bill and does a rushing business. Wallace, the untamable lion, and his keeper, Boccacio, are the chief features.—The Royal was the last theatre to close 12, when the Lyons-Gruenwald co. terminated their engagement. The second week's business was an improvement on the first, but not nearly as good as the attraction merited. It is a pity that such a collection of good all-round artists is only possible in the "off season." The members of the co. were considerably annoyed by a paragraph which appeared in a leading New York daily purporting to come from a New Yorker traveling through Canada, but which they attribute to other sources, which cast a slur on the management, and gave some unfair criticism on certain members of the co. The relations between management and co. were cordial, and no complaint was heard in Montreal.—Verner Clarges, who, during his many visits to Montreal, has formed a large circle of friends, is spending a few days' vacation here in the old Shamrock Lacrosse Grounds, and the many colored posters are delighting the heart of the small boys.

**QUEBEC.**—ACADEMY OF MUSIC (Theodore Hamel and Co., managers): Anna Eva Fay 8-13; good business. Miss Fay is assisted by Mr. and Mrs. Barrett, who do a clever comedy sketch, and Fred. Bowman, who makes a hit every night with his songs and banjo playing. Anna Eva Fay 15-17.

**WINNIPEG.**—BIJOU THEATRE (W. H. Seach, manager): Mrs. General Tom Thumb and co. to moderate business 12, 13; they remain next week.

**HAMILTON.**—Gossip: F. W. Stair, the new local manager and joint lessee of the Grand Opera House, has taken up his residence here and is giving his attention to the theatre. His first move is to remodel the heating arrangements. No matter what it may cost, Mr. Stair says, the house will always be comfortable. Then the gallery seating will be re-arranged so as to improve the line of sight. There will also be improvements to the main entrance. Attractions are already being booked and some first-class ones are on the list. The season will be opened on Aug. 17 by the Ward-Vokes Farce Comedy co.

**CHATHAM.**—GRAND OPERA HOUSE (Harry W. Rispin, manager): The house was dark last week and the season will open early in September. The scenic artists and renovators are busily engaged putting the house throughout in a new dress.—ARENA: Barnum and Bailey's Circus brought myriads to the city to-day, and are doing an immense business afternoon of 16.

**OTTAWA.**—GRAND OPERA HOUSE (John Ferguson, manager): Dark 15-20.

**VANCOUVER.**—OPERA HOUSE (O. G. Evans-

# NELLY ROSEBUD

AT LIBERTY.

Address care of this office.

Thomas, manager): Dark 7-13. After the last performance of the Lew Johnson Underground Railway July 6, which drew about fifteen people, the co. stranded here.

**MONCTON.**—VICTORIA RINK (A. E. Halstead, manager): Local orchestra promenade concert 15; fair audience.—MONCTON OPERA HOUSE (C. W. Edgett, manager): Johnson-Smiley, elocutionists, 17; small but select audience.

## DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

## DRAMATIC COMPANIES.

ADA REHAN (Augustin Daly, mgr.): London, Eng., June 25—indefinite.

A BLACK SHERIFF: San Francisco, Cal., July 15-27.

BURTON'S LUCRUM THEATRE: Edgerton, Wis., July 22-27.

CULMANN'S COMEDIANS: Joplin, Mo., July 8-27.

CURTIS AND STONE'S: Buffalo, N. Y., July 1—indefinite.

CRAIG'S PLAYERS: Monticello, N. Y., July 8—indefinite.

FRAWLEY STOCK: San Francisco, Cal., June 3—indefinite.

FORD'S STOCK: Baltimore, Md., June 3—indefinite.

FERRIS' COMEDIANS: Sturgeon Bay, Wis., July 22-27.

GROSS BROTHERS' PAVILION THEATRE Co.: Des Moines, Ia., July 22-27. Winterset 20, Indianola 30, Chariton 31, Humboldt Aug. 1, Leon 2, Mt. Ayer 3, Grand City, Mo., 5.

GIBNEY-GORDON STOCK: Oshkosh, Wis., July 22-27.

HAMILTON AND PHILLIPS: Heyworth, Ill., July 22-27.

JACK FOWLER: Emmetsburg, Ia., July 25-27.

JOHN THOMPSON (On Hand): Northumberland, N. Y., July 24, Renovo 25.

J. K. EMMETT: Seattle, Wash., July 25-27.

KEMPER STOCK: Kansas City, Mo., July 22-27.

LUCRUM STOCK (Daniel Frohman, mgr.): San Francisco, Cal., July 15-Aug. 3.

LEONARD GROVE: Portland, Ore., June 10—indefinite.

LOUISE HAMILTON: Brainerd Minn., July 22-27; Fargo, N. D., 29-Aug. 3.

MANHATTAN BRACH STOCK: Denver, Col., July 1—indefinite.

MCCUTCHERON-COOLY COMEDY: Antwerp, N. Y., July 22-24 Philadelphia 25-27.

MAY PRINGLE: Rock Springs, Wyo., July 22-28, Evans-ton 29-Aug. 3, Park City, Utah, 5-10.

NATIONAL THEATRE STOCK: Washington, D. C., June 3—indefinite.

ON THE POTOMAC: Galena, Kans., July 22-27.

PAIGE'S PLAYERS: Litchfield, Mich., July 22-27.

SHERMAN AND ECHOLS: Rushville, Ill., July 22-27.

RAYMOND'S COMEDIANS: Dixon, Ill., July 22-27.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): San Jose, Cal., July 22-23, Stockton 24, Santa Rosa 25, Sacramento 26, 27, Portland, Ore., 29-Aug. 3, Olympia, Wash., 5, Tacoma 6, 7, Seattle 8-10.

TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1—indefinite.

TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.

THE TELEGRAM (Jessie Mae Hall): Richmond, Ky., July 22-27.

WALTER SANFORD'S STOCK: San Francisco, Cal., June 3—indefinite.

## OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA Co. (David Henderson, mgr.): Chicago, Ill., May 20—indefinite.

ANDREWS' OPERA: Peoria, Ill., July 15—indefinite.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

CASINO OPERA: Kalamazoo, Mich., July 20, South Bend Ind., 27, Benton Harbor, Mich., 29-Aug. 3.

1402 (E. E. Rice, mgr.): Manhattan beach, N. Y., July 1-Aug. 31.

HOLMES-ROBINSON OPERA (Charles G. Amsden, mgr.): Wilmington, Del., June 24—indefinite.

HINRICH'S GRAND OPERA: Philadelphia, Pa., June 17—indefinite.

JOHN BAKER: Jamestown, N. Y., July 23-25, Buffalo 26, 27, Toronto, Ont., 29-Aug. 1.

KISMET: Boston, Mass., July 9—indefinite.

LUCRUM OPERA: Atlanta, Ga., July 22-Aug. 31.

LITTLE ROBINSON CRUSOE: Chicago, Ill., June 8—indefinite.

MILTON ABORN OPERA: Atlantic City, N. J., July 8—indefinite.

MURRAY-LANE OPERA: Cleveland, O., June 10—indefinite.

NEW YORK OPERA: Kansas City, Mo., July 15—indefinite.

PIYKE OPERA: Denver, Col., July 8—indefinite.

ROBINSON OPERA (Eastern): Frank V. French, mgr.: Lancaster, Pa., June 3-Sept. 9.

SOUSA'S BAND (D. Blakey, mgr.): Manhattan Beach, N. Y., June 15-Sept. 2.

THE SPHINX: New York city July 9—indefinite.

TAMM MYSTERY WORLD (Canary and Lederer, mgrs): Chicago, Ill., July 8—indefinite.

WILSON OPERA: St. Paul, Minn., July 1—indefinite.

TEMPLE OPERA: Indianapolis, Ind., July 1—indefinite.

UHRIG'S LAVE OPERA: St. Louis, Mo., July 1—indefinite.

## MINSTRELS.

AL G. FIELD'S: Marquette, Mich., July 24, Houghton 24, Gorton's (Charles H. Larkin, mgr.): Craz-na, N. Y., July 24, Waterville 25, Richfield Springs 26, Cooperstown 27.

GEORGE THATCHER AND CARROLL JOHNSON'S: Albany, N. Y., Aug. 5.

HAY AND DONNELLY'S: Rockport, Me., July 24, Camden 25, Bucksport 26, Belfast 27.

## VARIETY.

CANADIAN JUBILEE SINGERS: Detroit, Mich., July 24, Rochester 25, London, Ont., 26.

HAYWOOD'S CELEBRITIES: Red Wing, Minn., July 25, Hudson, Wis., 26, New Richmond 27.

KOLFIELD'S: Beulah, Minn., July 25.

TENNESSEE WAGGERS: Lakeside, O., July 22-27.

WHITE CROOK: Philadelphia, Pa., July 1—indefinite.

## CIRCUS.

BARNUM AND BAILEY'S: Ottawa, Ont., July 24, Corn-well 25, Kingston 26, Belleville 27.

HUNTING'S: Glen Cove, N. Y., July 24, Hempstead 25, Jamaica 26, Flushing 27.

LAKESIDE BROS.: Hastings, Minn., July 25, Winona 26, Rochester 27.

LEON WASHBURN: Ayer, Mass., July 24, Marlboro 25, Canton 26, Plymouth 27.

OLYMPIAN: Dushore, Pa., July 25, Calley 26, Jenningsville 27.

RINGLOD BROTHERS: Oneonta, N. Y., July 24, Waltham, Mass., 25, Norwich 27.

RICE'S: Manhattan Beach, N. Y., July 1—indefinite.

SAM DOCK'S: Liverpool, Pa., July 25.

SMITH'S: St. John, N. B., July 15-27.

SKILLS BROS.: Moncton, N. B., July 24, Truro, N. S., 25, Halifax 26, 27.

WILSON BROTHERS: Chambersburg, Pa., July 24-26, Greenfield 27.

WALLACE'S: Boise City, Idaho, July 26, Baker City, Ore., 27.

## VAUDEVILLE STAGE.

[CONTINUED FROM PAGE 19.]

**SAN FRANCISCO, CAL.**—The bill this week at the Orpheum is one of excellent merit. The honors, however, fall to Ella Kennedy and Hugo Lorenze, the mind readers, who certainly do some marvelous and inexplicable things. Blossom and Burns, vaudeville acrobatic and song-and-dance artists, are exceedingly good. The Muhlenberg Swiss Trio sing quaint songs and receive numerous recalls. Of the old bill Bartlett May, Miss Scottie, the De Forrests, the Miller Brothers and the Martinetti Troupe continue in popular favor. The crowded houses continue. Next week's features will be the Garnells, Whitney Brothers, and Maud Harris. Week of 20: The Bland Sisters, Johnnie Carroll, and the famous Jordan Family.



## MARIE CARLYLE.



From photo. by Falk.

The above is an excellent likeness of Marie Carlyle, one of the best known and successful soubrettes and character comedienne on the stage. Miss Carlyle will begin her first starring tour next season, probably starting out after the holidays. She did intend to go out earlier, but it was found impossible to get ready for play in time. Meantime, Miss Carlyle will accept an engagement should anything worth acceptance come her way. It will be remembered that she made a marked hit as William on the production at the Garden Theatre of *As You Like It* by the Professional Woman's League.

## STOCKWELL'S STOCK COMPANY.

San Francisco has been fortunate during the Summer and will continue to be fortunate in the character of its amusements. The successful season of the Frawley stock company at the Columbia Theatre in that city will be followed by a six weeks' season of the company organized by L. R. Stockwell, which will no doubt enjoy a measure of success fully equal to that of its predecessor.

"We shall leave New York on Sunday, July 21," said Mr. Stockwell to a *MIRROR* man last week, "and shall open in San Francisco on Aug. 12. My company will include Henry E. Dixey, Rose Coghlan, Maurice Barrymore, William G. Beach, and myself. The minor members of the organization will be recruited in San Francisco."

"We shall open with a production of *Twelfth Night*, which will be played for a week. The second week will be devoted to three plays, *A Man of the World*, *Nance Oldfield*, and *The Critic*. The third week we shall put on *The Rivals*, and the fourth and fifth weeks will be devoted to *The District Attorney*."

"We shall not, as has been announced, produce *The Gentle Savage*, but shall revive *Adonis* during the engagement, with Mr. Dixey in his original part. It is possible that the company may play *Eastward from San Francisco* to Chicago. Plans are under way to that end. And it is also probable that the company, with one or two exceptions, may be continued during next season. Mr. Barrymore will have to fill an engagement in New York in *The Heart of Maryland* in the Fall, and Mr. Dixey will star next season. But if the company is continued, I shall make it first-class in every respect."

## THE ATLANTIC TRANSPORT LINE.

The Atlantic Transport Line has recently issued a very pretty souvenir entitled "Over the Ocean." It is tastefully gotten up and profusely illustrated with numerous half-tone cuts and drawings. It contains a great deal of very useful information pertaining to ocean travel, and voyagers will find it an interesting little volume.

Travel by the Atlantic Transport Line this season is unusually heavy, a positive proof of the growing popularity of this line. Scarcely a berth is to be had up to Aug. 31. Many more passengers could have been carried if the Company had had the accommodation for them. Great numbers of theatrical people traveling to and from Europe now use this line exclusively, and the uniform courtesy of the officers and attendants of the vessels is generally spoken of.

G. E. Sencion, the passenger agent of the line, numbers among his friends some of the most prominent people in the profession, and those who contemplate a trip abroad will find that he will put forth every effort to make their brief stay aboard ship as agreeable and enjoyable as possible.

## THE SILVER LINING.

The Silver Lining is the name of Fitzgerald Murphy's new four-act play dealing with the silver question. The play is purely an American one, built on sociological lines, with a love story of human interest running through it.

The scenes are laid in the wheat-producing section of Illinois. The story deals with the struggle of a local farmer, who has mortgaged his homestead to the local bank. On account of the falling prices of his crops, the result of an imperfect monetary system, he is unable to pay his debts, and the mortgage is foreclosed, and the farm hands are idle. The idle men take the places of the Debs' strikers.

In the strike scene of the third act there will be over a hundred persons on the stage—farmers, strikers and militiamen. Special scenery is being painted by Messrs. Hagen and Albert. Lithographers are now at work on the printing. The author and Thomas W. Miner are partners in the enterprise, and their headquarters are at the Fifth Avenue Theatre. The play will be produced in the West in October.

## THE FOREIGN STAGE.

## THE DRAMA IN ITALY.

ROME, July 10.

A. H. makes a mistake in his otherwise most interesting *MIRROR* article on "The Playwrights of Italy." Praga's *Ideal Wife* did not serve for Duse's debut in Rome. She had long been a celebrity before the *Ideal Wife* ever saw the Roman footlights, and as early as 1883 her return visits to Rome were already looked forward to as great artistic events.

Who will ever forget the last night of her engagement in Rome in 1883? She had given a round of all her most celebrated parts when she thought of concluding with *La Femme de Claude*, she being the only Italian actress who dares play the part in Italy. The theatre was crammed from pit to galleries, and at the end of the play the whole house rose and called for her over twenty times. The public could not be induced to say good-bye, and when at last their calls remained unanswered they left the house, but crowded round the entrance through which she was to pass. A road was made for her, and this was lined on each side by ladies of the first society in Rome.

When she appeared, wrapped in her long cloak, and leaning on the arm of the late Marquis Arcais (the first critic in Italy), cheers broke from the crowds, and in an instant every window along the road was illuminated, and Bengal fires were burned all the way. Thus was Duse accompanied to her house on that memorable night in October, 1883.

Finally, she was obliged to appear on the balcony of her apartment, and to appear over and over again before the crowds would retire. I do not think that *The Ideal Wife* was then in her repertoire. If I am wrong, I beg your clever and interesting writer, A. H.'s pardon.

## THE SUMMER SEASON.

As with you, so with us, the Summer season sees little novelty. One novelty, however, I have for you. It is neither an opera nor vaudeville, but it is a serious little play, interlarded with music. It is *Titian's Son* (called *Tizianello* in Italian), and is taken from Alfred de Musset's novel of the same name. Lombroso has adapted it for the stage, and Mancinello has written the music, consisting of a prelude, a gondolier's song, a chorus, a barcarola, a cradle-song, and the dream.

The characters are Tizianello, Beatrice, Louis and Paul, painters, Martha and Louisa, models, and a slave girl. The scene is laid in Venice in 1580. We are in Tizianello's studio. There has been a noisy supper party. The sun begins to golden the waters of the Laguna. Tizianello goes on to the terrace: his friends leave him. They are drunk with too much wine.

Beatrice's voice is heard singing a soft melody. She enters. Tizianello is dreaming of her, and in his dream he hears that Beatrice loves him, but she makes one condition to her love, that he should give up his riotous life and follow the art in which his father had been celebrated. When he awakes he finds Beatrice holding his father's paint-brush in her hand, the brush which the Emperor Charles V. had once picked up for Titian. Tizianello falls on one knee, and taking the brush from her hand swears he will lead a new and better life. Beatrice signs the engagement with a kiss, and the curtain falls.

The Boss and Austin company of *Tableaux-Vivants* are making furore wherever they go. The pictures and statuary group are all artistically arranged, and the artists are as much admired for their artistic poses as for their elegance and beauty. There is nothing at all indecent in the performance. Indeed it would not be allowed here if there were. It is the fashion to call English and Americans prudish, and yet many things which I read of on the English and American stage would not be tolerated here. As I once told you, even Goethe was hissed here.

An English pantomime company is also doing good business here. The transformation scenes delighted old and young alike.

Evidently there is a field here for an American company of varieties, dances, songs in action, anything, that all can understand—even those who know nothing of the English language.

## THE COMPOSERS.

Verdi is taking the waters at Montecatini. The Home, which he is having built for old musicians in Milan, will occupy an area of 3,000 square metres and will cost no less than \$100,000, and Verdi will endow it with \$500,000. The money he earned by music is thus to return to music.

Mascagni is writing a pantomime on a subject composed by Madame Serrao. It is called *Dresden China*, and all the characters in it represent Dresden china statuettes. Let us hope they won't fall and break.

A monument is going to be erected in Bergamo to Donizetti. Only Italian artists are to compete for it. The sum for the monument is not to exceed \$5,000. I wonder what kind of monument it will be!

I read in a German paper that Victor Tilgner has finished Mozart's statue for Vienna, and it will be erected next April. On the pedestal is this inscription: "Dignum laude virum mensa aetat mori." Underneath are relics of scenes in Don Juan. Mozart himself is represented bare-headed and wearing the Viennese costume of the last century.

I also see in the same paper that Sebastian Bach's Sepulchre has been found at last; until this, the exact place where he lay was not known, even in Leipzig. As usual, the discovery of place was owing much to chance. Last Autumn, while an old church was being demolished, the workmen came across three oaken coffins in a place generally thought to contain Bach's remains. The three coffins were immediately opened and models of the skull within them were at once taken and given to Professor Kia, of Leipzig, to examine. The whole thing was meantime kept a great secret.

## WILLIAM COURTLEIGH

## DISENGAGED.

Address *MIRROR*.

Bach's head, it was known, had a very peculiar shape. So by means of the most authentic of his pictures and the models of the skulls, Professor Kis was able to point out with certainty which of the three belonged to Bach, and now the place of his burial is also known. This, I am sure, will be welcome news to all American artists visiting Germany this Summer, or at any time, indeed.

## FOR SACRED PLAYS.

Still on the path of reading, I see that a theatre is going to be built in Dresden, which is to be entirely devoted to sacred plays and operas. The success of Rubenstein's sacred operas has led to this decision. So Rubenstein will have his own theatre as well as Wagner. One more foreign note. This time to tell you of a modern historical play, in which all the characters are taken from real life—the originals being still all living, with but one exception. The piece is *The Heroes of Slivinitza*. There is not a single woman's part in the piece. This also is an original idea. The characters are: Prince Alexander of Battenberg, Marinow (his aide-de-camp), General Nicolaier, King Milan, General Taplowitch, Gruitch, Garasuine, and Count Khevenmüller. Prince Alexander of Battenberg is the only character who is not alive at the present moment.

Coming back to Rome, I am sorry to chronicle the suicide of a poor old actor, who once formed part of Ristori's company. He was a tall, gentlemanly man, with an aristocratic figure and perfectly white hair and beard. He was sixty years of age. Poverty drove him to this extreme end. In the letter found in his pocket, he begs not to be exposed to public gaze, and he also begs that his wife might not see him. He was born in Florence, but he lived in Rome with his wife, who had also been an actress. Only a little bed, a table and two chairs were in his room. He is said to have been a really good actor in his day. How was it that at sixty years of age and his wife fifty-five no employment could be found for either one or the other. As it was, the poor woman went out to daily service to earn a crust of bread for herself and her old man. He used to earn a few cents now and then writing letters for those who could not write. He had many kind friends, who were all fond of him, and one (a host) often gave him something to eat and drink. But a man cannot always live on charity, and, moreover, illness overtook him and he could stand it no longer. So one morning he said to his wife: "I am sorry I kept you awake all night, dear, and you, who have to work, too. He then kissed her repeatedly and went out. He also went to thank the host for his kindness, and the good man made him drink and eat something. A few moments afterwards he threw himself into the Tiber. Ristori frequently sent him little sums of money, but what he wanted was employment of some sort. I cannot understand why the Actors' Society did not do something for him and his wife. Perhaps it will now do something for the poor widow. Too late for him, however.

S. P. Q. R.

## THE DRAMA IN PARIS.

PARIS, July 10.

Although the dramatic season is over here, the Vaudeville, Gymnase, Odéon, Opéra-Comique, Variétés, Palais-Royal, and other minor theatres having closed their doors, yet there are still, I suppose, playgoers enough in Paris of the sort that frequent the Ambigu for the manager of the last-named house has just brought out a new and particularly harrowing melodrama, which, although it is hot work listening to it in this July weather, seems likely to prove a success.

Le Train No. 6 is a cleverly constructed drama on the usual lines. The heroine, Jeanne, is the much persecuted daughter of a rich manufacturer, Paul Dubourg, whose death is brought about by a good-for-nothing brother, Louis, in a railway accident. Louis had hoped to finish off Jeanne, too, and inherit her father's wealth. So having failed, he sets about torturing her to death with the help of a virago, his mistress.

The girl escapes several times in the most wonderful manner from the clutches of the two deep-dyed villains, and seeks refuge with a Mme. de Grancey, who turns out to be her mother, Jeanne being illegitimate.

The father of Jeanne's betrothed, Viscount d'Almiel, finding out the stain on her birth breaks off the match and Jeanne goes and throws herself into the river. She is fished out, but falls again into the hands of her persecutors, is again rescued and marries her betrothed, whose father has relented on finding out Jeanne is the daughter of Mme. de Grancey, his sister.

The complications and intricacies of detail are of course innumerable. All that can be said of them here is that the plot is skillfully managed. The chief event of the evening is the railway accident. Louis Dubourg and his confederate, having in vain tried to bribe the signalman, murder him, put the points wrong themselves, and the train goes off the line on the stage. The scenery is well managed and the effect realistic.

L. JERROLD.

## NOTES FROM ABROAD.

Sibyl Sanderson has gone back to Paris to have certified her attack of bronchitis which prevents her filling her engagement at the Opera House. She hopes to be able to appear on the stage again in October in *Thais*.

Beerbohm Tree has accepted a play for his next season at the Haymarket, entitled *The Egotist*. It is by Alicia Ramsey and Randolph de Cordova.

Mlle. Marthe Belot, daughter of the well-known

novelist, has signed a double engagement with Sarah Bernhardt for a tour in Europe and with Maurice Grau for a tour in the United States.

Swetano's light opera *The Bartered Bride* was recently produced in London and is highly praised by the critics for its melody and strength of its musical form. The ballets in the opera are said to be magnificent. The American rights to the piece are owned by Carl and Theodor Rosenfeld.

Walter Goodman's "Life of Mrs. Keely" will be published shortly in London.

W. T. Lovell has been engaged by E. S. Willard for his production of *Alabama* at the London Garrick.

Some recent productions in London are: *The Terror of Paris*, an anarchist bomb drama in four acts, by Messrs. Hill, Mitchelson and Langdon; *Lady Dorothy's Scheme*, a musical comedy in one act by T. S. Wotton and Wilfred Bendall and *Madcap Madge*, a sensational four-act drama by L. E. Stephens.

According to a London exchange Nellie Farrer will become the manager of a West End theatre in London next Fall.

A cablegram from Paris says that Madame Marie Carvalho-Miolan, the singer, died on July 10, at Dieppe.

Catulle Mendes has withdrawn his complaint against Leoncavallo, whom he had accused of having plagiarized his opera, *I Pagliacci*, from his (Mendes') "*Femme de Tabarin*." The composer proved that the story was not original with Mendes, but was invented by an Italian author long since dead.

Juan Valera's *Pepe Jimenez* has been turned into an opera, the music by Senor Albeniz, and will be produced at Barcelona next October.

Sir Augustus Harris has received the Cross of the Order of Knight Commander of Ernestine from the Duke of Saxe-Cobourg Gotha. What a fine opportunity for press work!

## REFLECTIONS.

The first production of *The Heart of Maryland* will take place at the Academy of Music, Baltimore, early in October.

Sibyl Johnston denies the report that she is to star as *Tribby* next season.

Sutton Vane will come to this country and superintend William Calder's production of his melodrama, *In Sight of St. Paul's*, at the Bowdoin Square Theatre, Boston, on Sept. 29. While here Mr. Vane will visit the chief cities of the country and get material for a play on an American subject. Mr. Calder, who controls all rights to Mr. Vane's plays, is negotiating with Frank Celli, the eminent baritone, for a tour of the United States. Mr. Celli is a brother of Will Carleton. Mr. Calder will return to America after seeing the production of *The Span of Life* in Hamburg on Aug. 1, and at Manchester, England, on Aug. 6. He will open the season of the same play at the People's Theatre in this city on Sept. 2.

Frank V. French writes from Lancaster, Pa. where he is engaged at Conestoga Park with the Robinson opera company: "Last week we played *Olivette* to splendid business, and this week we have broken the record with *The Chimes of Normandy*. Next week we play *Princess of Trebizonde*. Work has commenced on the new pavilion, which will seat 2,500 persons. The ball game between the newspaper men and the Robinson Opera company resulted in a score of 16 to 11 in favor of the reporters."

John J. Nolan, manager of Music Hall, Baltimore, Md., is in town this week, booking attractions. His headquarters are at 18 East Twenty-second Street.

James B. Mackie has arrived in New York, after a vacation down East, to prepare for next season's tour of Grimes' Cellar Door. Mr. Mackie will open his season at Bath, Me., on Aug. 12, and will play directly West. His company will begin rehearsals at Tony Pastor's Theatre on July 29.

A Romance of Coon Hollow will open season in August, reconstructed and with new scenery.

Louise Arnot will star next season in conjunction with Frank Tannehill, Jr., in a repertoire.

Alexander Gaden has returned to Philadelphia, where he will remain until the opening of his season at Boston, on Aug. 19.

To *Lease on Royalty*.—*The Boundary Line*. Comedy-melodrama. Star part for soubrette. Apply to Albert Ellery Berg. *Mirror* office.

It is said that Harriet Holman and her son, Alfred Holman, will start an opera company under their name to play abridged operas in cheap theatres.

Hoyt's *A Black Sheep* made a hit in San Francisco, at the California Theatre, last Monday night.

Walter Kennedy is said to have paid \$5,000 for an African lion to be used in his production of *Samson* next season.

The Little Trixie company closed a forty-four weeks' season at Ashland, Mich., on July 4.

Reginald Morgan is painting the scenery and Maurice Herrmann is making the costumes for Walker Whiteside's production of *Richieu* at the Herald Square Theatre in September.

THE MIRROR has received 25 cents from an anonymous donor who wishes to have another Actors' Fund Fair. That project not being considered feasible at present by the Trustees the contribution has been turned over to the Fund.

See Q. Zam's peculiar adv. page 17.



## AS YOU LIKE IT.



HE announcement that Lucille Foote will be Robert Mantell's new leading lady is inaccurate. Miss Foote is, I believe, now negotiating to join one of the Tribby companies to play of course, the title role. Her name could hardly be more appropriate. It is not unlikely that either Louise Thorndyke Boucicault or Edith Chapman will take Miss Behrens' place in the Mantell company.

Manhattan Beach seems to be a favorite evening resort just now among theatrical people. A walk along the piazza of the hotel about 8 o'clock reminds one forcibly of the Rialto at 3 p. m. The other evening I met there Theodore Babcock, Charles Klein, Charles Bradley, Gus Kerker, Marie Carlyle, W. J. Fielding, Emmet Corrigan, Maida Craig, et al. "Ed" Rice seems to be doing a capital business with 1492. The improvised playhouse on the beach was crowded on Wednesday night.

It is not unlikely that Arthur Byron, son of Oliver Doud Byron, will star the season after next. I am told on good authority that arrangements to this end are now in progress.

Lewis Morrison has joined the Grand Army of American Wheelmen. He took his first lesson a week ago, was covered with bruises the first day but was so enamored with the sport that he immediately invested in four wheels.

By the bye, Nettie DeCoursey, the sparkling little soubrette, who is doing a very clever act on the city roof-gardens, was formerly Rosabel Morrison's dresser. She lived in New Orleans and it was there that Miss Morrison saw and engaged her. There's nothing like beginning at the foot of the ladder.

The American variety performers who went over to London this Summer have not been particularly successful, according to a private letter just to hand. A number of those who appeared made failures of their engagements, and returned home more quickly than they came.

I. Zangwill, the now celebrated author, hoped at the outset of his career to become an actor. He still loves the stage, and in addition to performing the duties of a dramatic critic sometimes essays his skill on the boards. Recently he appeared at the London Haymarket as an actor in the copyright performance of Hall Caine's *The Mahdi*.

I am glad to see that the plays of José Echegaray, the foremost of modern Spanish dramatists, are at last to be made known to the English reading world. Only recently, Messrs. Roberts Brothers published two of Echegaray's plays in English, to wit, *The Son of Don Juan* and *Mariana*; and now Messrs. Lamson, Wolfe and Company announce two more plays by the celebrated dramatist, translated into English prose. One is his masterpiece, *The Great Galeotto*; the other, *Folly or Saintliness*. The translations have been made by Hannah Lynch, who has also written an introduction. *Galeotto*, which was performed here in German by Josef Kainz, is to be seen next season in Boston. The play shows what tragic results may ensue from idle gossip. It has several intensely strong situations and the dialogue, in the original at least, is magnificent.

In an article in *The Bookman* for July Hjalmar Hjorth Boyesen speaks angrily of the New York dramatic critics because they did not like Ibsen's *Ghosts*. He declares that their conclusions displayed a "purblind and pachydermatous ignorance" and that Europeans look "with undisguised amusement upon the narrow-visioned antediluvians that sit in the judgment seat on our side of the ocean." He is also of opinion that as the London critics have begun to speak respectfully of Ibsen, "our critics will presently take their cue from them" and discover genius in the bewhiskered old gentleman from Norway.

No wonder American managers find it difficult to transact business with French playwrights, for to judge by a recent issue of the *Paris Figaro* the latter must regard all our theatrical brethren as disreputable characters with whom one cannot be too careful in dealing. "The theatre in America is in a peculiar phase of its existence," writes the French scribe. "It is almost entirely given up to sensation. Art, of course, has no place there. The most successful pieces are those in which there is some blood-curdling effect, such, for instance, as the tying the hero to an elevator. Naturally, under such conditions, the country can produce no actors. The performers must suit the style of play. So it is that the actors most in favor are those who have acted sensational parts in real life, such as cracksmen, burglars, anarchists, murderers, confidence men, etc., etc. If the play deals with divorce, the manager secures to play the part a woman who has figured in some notorious case; if the play deals with a seduction, a young girl who has been betrayed is induced to show herself before the footlights." Phew!!

TOUCHSTONE.

## THE PAULTONS AS MANAGERS.

Edward and Harry Paulton are the new lessees of the London Strand Theatre. They will do business under the title of the Paultons' Comedies Company, Limited. The house will be reopened on Sept. 14 with a new comedy by the authors of *Niobe*.

## ENGAGEMENTS.

M. M. Murray will continue with *A Romance of Coon Hollow* next season.

George E. Periolet will go with the Southern Tornado company next season.

Irving Swarthout has been engaged for the Noss Jollities.

"Billy" Gilt will go with *The Streets of New York* next season, playing his old parts of an Irish policeman and a colored Senator from Louisiana.

W. C. Justice will go in advance of Lincoln J. Carter's *The Defaulter* next season.

Billy Barbour, Hattie Harvey, W. N. Gray, Annie Thomas Gray, Walter Fane, W. G. Gilbert, and Honta Gilbert have been engaged for Frank E. Lang's repertoire company.

Fred Backus and Jane Kirby have been engaged for Harrigan's company.

Frank P. Prescott has been engaged by Clint G. Ford as business manager for his Western American Hero company and Homer E. Davis as manager of the Northern company that will present that play.

Ernest Hastings has been engaged by J. M. Hill to play the part of a priest in *Margaret Doane*, the new play by Augustus Thomas which will be produced in Buffalo on Sept. 9.

Mrs. Clay Clement (Mattie Marshall), formerly leading lady for Daniel E. Bandmann, E. K. Collier, E. D. Stair, T. P. Varney and others, has been engaged to originate and play the leading part in a new spectacular melodrama called *Santapolo*.

James K. Hackett has been engaged by Augustin Daly for the Potter-Bellew combination.

Robert McWade, Sr., has been engaged by Madame Modjeska for comedy and character business.

Orrin Johnson has been engaged by A. M. Palmer for the production of *The Great Diamond Robbery*.

Dorothy Kent will be with Davis and Keogh.

Joseph S. Nathan has been engaged as musical director of Hoyt's *A Trip to Chinatown* next season.

Josephine Morse has been engaged to play leading business with Walker Whiteside next season.

Lola Morrisse will be with *The Land of the Living* next season.

Arthur Carleton has signed with *Lost in New York*.

C. M. Treat, who has been engaged as agent for the Robert Hilliard company next season, is a Western newspaper man.

Clara Daymer has been engaged as a member of the Havlin stock company, Chicago.

Harry B. Collins has signed to go with Joe Cawthorne.

Joseph H. Slater has been re-engaged for next season by Ullie Akerstrom.

William A. Haas has been re-engaged as advance agent of James R. Waite's Western company, which will soon begin season.

Dorothy Kent has been engaged by Davis and Keogh to play soubrette parts next season.

Gallagher and West and W. B. Watson have engaged Ida Russell, Dan Lacy, Al. Tanner, Jeannette Dupree and Frank Ranney for prominent parts in *O'Hooligan's Serenade*, which will open season on Aug. 24.

It was announced last week that John W. Vogel had been engaged for *Special Delivery*. This was an error. Mr. Vogel has signed with Billy Van's Minstrels and is now in the active service of that organization.

Frederic Montague, who played Mephisto for thirty-seven weeks last season in the support of Rosabel Morrison, has signed to play the part of a clergyman in Lincoln J. Carter's new play, *The Defaulter*.

Sam McCutcheon, P. M. Cooley, Henry Winchell, William Hentz, Joe Mezzacappa, director of music, and Etta M. Cooley, Anna Cooley and Vic Ruthden compose the McCutcheon-Cooley company, which is playing three-night stands with three farce comedies, including *A Chip of the Old Block*, by permission of E. D. Stair, and Mr. McCutcheon's own piece, *That Girl*. The company opened at Forestport, N. Y., on July 1, and has thus far been very successful.

James B. Mackie's company will include Louise Sanford, Trixie Hamilton, Laura Thorne, Mamie Allen, Marie Hargraves, Misses Delmore and Pasquelena, contortionist dancers, Fred. Darcy, Harvey H. Thompson, H. E. Mosler, the Gotham City Quartette, and John P. McDoudly.

Maud and Hilda Hollins have been engaged by Henry J. Leslie for his production of *Dorothy at Lake George* on July 31.

Frank Callahan has signed with Creston Clarke for next season.

Starr L. Pixley has been engaged to go in advance of the Noss Jollity company.

Bingley Fales has signed with J. M. Hill for the new play by Augustus Thomas.

Harry Rossiter has been engaged by Taylor, Conant and Garrison for the tenor part of *Norman Blood* in Hoyt's *A Trip to Chinatown*.

Caroline Hamilton, late of the Bostonians, will probably be engaged as the soloist for the musical exercises that will take place daily at the coming Atlanta Exposition.

William Robyns and wife have signed with H. C. Miner to go with Hal Reid's play, *Human Hearts*, next season. Mr. Robyns will play Jem Mason, the tramp, while Mrs. Robyns will play Samantha Logan, a part originated by her at the People's Theatre last season.

Miss Singer has been engaged to play the part of *Widow Doodle* in *Madeleine*.

Charles F. Gibney, Alexander Gaven, Kate Medinger and Charles C. Patterson have signed for the Luthrop company.

## ATTRACTION EXTRAORDINARY

— LITTLE —

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Under the management of the author, Mr. CHAS. A. TAYLOR.

1895--SEASONS--1896

NOTICE.—Both the managers and the theatre-going public will be pleased to learn that this bright little favorite has leased the *Derby Mascot*, together with the *Horses, Scenery and Accessories* of the original production, from Mr. A. V. Pearson. This little lady is so well known through her wonderful powers of imitation, her sweet voice and graceful dancing, that little more can be said. Success has crowned her *Queen of the Vaudeville Stage*. In her imitations of her father, the late Pat Rooney, she gained a world-wide reputation, and all nations joined in a mighty laugh at her antics. It was not until last season, when she appeared as Clem Johnson in *The Derby Mascot*, that the full scope of her versatility showed itself. Critics began to sharpen their pencils; they found little Katie promised dramatic ability that could not be ignored, and commended their unanimous and highest praise. The piece she has selected is a good one—a racing drama of high merit, abounding in thrilling situations and startling surprises. Mr. Taylor, the author, has re-written it, making the part of Clem Johnson most prominent, and affording Miss Katie ample room to display her talent. The cast is far superior to most organizations of this kind. New Scenery, Wardrobe, etc., have been procured, and taking the play together with its beautiful *Horses* and bright little *Star*, it will be one of the best drawing attractions of the season. Season opens August 12.

## BUSINESS STAFF:

JOHN HARDING, Prop. CHAS. A. TAYLOR, Manager.

Managers having open time please address MARK THALL, the H. S. Taylor Managers' Exchange, 1244 Broadway, N. Y.

Frank Marlowe has signed with Stuart Robson for next season.

Frank Mathews will do the advance for Jack Harkaway.

Frank Williams, formerly manager of Felix Morris, has joined D. W. Truss and Company in the management of the Princess Bonnie Opera company.

Robert McWade, Sr., one of the most experienced and widely known character actors and legitimate comedians in the country, will be a prominent member of Madame Modjeska's company next season. Franklin Quimby, a well-equipped juvenile actor who has been starring in legitimate repertoire in the West, and Robert Elliott have also been engaged by Frank Perley for the Modjeska organization.

Samuel Blair has signed with Walter Kennedy.

Samuel B. Steel and Nettie Baker will be members of Robert Downing's company.

A. L. Underwood has signed with Wang for next season.

Minnie Radcliffe will return to Sol Smith Russell.

Olive Coolidge has been engaged to star in *Old Tennessee*. The company is booking through Canada and the New England States. A feature will be the Female Pickaninny Band.

A. M. Palmer has engaged Franklyn Hurleigh for the part of Lorimer, the Englishman, in *Tribby* at the Garden Theatre.

Elsie Davis has been re-engaged for the soubrette role, *Catalina*, in 1492 for next season.

E. H. See will be a member of Richard Mansfield's stock company.

Cora Macy has signed with Robert Munroe.

Jane Busby and Fred Backus will join Harrigan's company. Old Lavender will be the only piece Mr. Harrigan will do.

Robert V. Ferguson and C. B. Hawkins will be in the Bonnie Scotland company.

Annie Wood has signed with John Dunne for Joe Cawthorne's company. Annie Buckley, who formerly played *June* in *Blue Jeans*, has signed for the same company.

Willis Granger will go with Robert Mantell.

Leopold Jordan has been engaged by Rich and Maeder as business manager for Rhéa's tour.

Staunton Heron has been engaged to play the part of the Princess de Lamballe in *Le Collier de la Reine* at Daly's Theatre on Sept. 2.

Ed. Ryan, the German comedian, has been engaged by Ferd. Noss for *The Kodak*.

Louise Allen Collier has been engaged by A. M. Palmer for the part of the dancing girl in *Little Christopher*.

Jacques Martin has been retained by Charles Frohman for *Charley's Aunt* next season, and will thus fill an unbroken term of six seasons with the companies of that manager.

Joseph W. Girard and Harry Bewley have been engaged for J. Al. Sawtelle's production of *Faust*.

Agnes Ardeck has been engaged by John W. Dunne to play the ingenue part with Joe Cawthorne in *A Fool for Luck*.

J. M. Donavin has been engaged to play leads with Maude Hillman.

William Mack will go with the William Jerome company. He is visiting friends in Philadelphia.

Tom Browne, the whistler, and his wife (Edith Hoyt) have been engaged for *A Fatted Calf*.

Charles H. Greene has signed with *A Fatted Calf*.

A. G. Busing, formerly known as Alm G. Bee, has retired from the stage, and will go in advance of *The Midnight Flood*.

A Money Order will open season at Pullman, Ill., on Aug. 17. The company includes Jule Walters, George R. Boaler, Robert B. Gaillard, Frank Elmore, Charles G. Osbourne, Will A. Borow, Robert Irving, Michael Nagel, V. H. Bond, Louise Llewellyn, Ella Miller, Ada Walters, Elmer J. Walters, agent: Will F. Gardner, lithographer.

Frank W. Lodge will direct the tour of Ada Gray and Charles F. Tingay next season.

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# TELEGRAPHIC NEWS

CHICAGO.

Midsummer Amusements Chronicled by "Biff"  
Hall—Personal and Other Chat.

[Special to The Mirror.]

CHICAGO, July 22.

The Grand Opera House remains closed, and barred doors are the rule at the Casino and all of the outlying theatres, except at Hopkins'. Trilby at Hooley's, Little Robinson Crusoe at the Schiller, Ali Baba at the Chicago, and The Merry World at the Columbia still hold the boards and draw well in spite of rain and hot weather.

The regular Fall season at Hooley's opens in August, with the Lyceum Theatre company in The Case of Rebellious Susan, and Trilby, which still draws immense houses, will hold the boards until that time. The company now gives a smooth and satisfactory performance, and S. Miller Kent's Little Billee is greatly improved. Mr. Canfield is gradually becoming more familiar with the Laird's Scotch burr, and, as usual, Lackaye dominates the performance. The matinees are immense.

Manager Harry Powers has parted with his moustache, probably because he is taking so many orders—for seats.

Ada Rehan will open her American season at Hooley's in September, with Two Gentlemen of Verona.

One of the most interesting spectacles seen in Chicago of late is composed of my array of "justice shop" signs. I am well billed, as my name appears eighteen separate and distinct times on the walls and doors. They can't lose me.

Last evening the "second edition" of Little Robinson Crusoe went on at the Schiller. Walter Burridge has prepared several new scenes, which will be displayed on the occasion of the fifth performance to-morrow evening.

The regular season at the Schiller begins Sept. 1 with Edwin Milton Royle's new drama, Mexico. Manager Prior then sends Little Robinson Crusoe on the road with George Bowles in advance and "Little Mazey" Godenrath with the company.

I forgot to tell you that my first case was a case of Hunter rye, brought by Dr. Fred. G. Stanley. It was dismissed, as no complaint was filed.

Manager Henderson is doing a great business with Ali Baba at the Chicago Opera House and the entertainment is brighter than ever. Signor Bianciferi, a new male dancer, has made a hit and Maud Ulmer's singing is enthusiastically received. A bicycle checking department has made a hit with the patrons of the house.

Lee Harrison has arranged a Fresh Air Fund ball game between The Merry Worriers and the Little Robinson Crusoe at the West Side Park next Friday afternoon. State's Attorney Kern is to be one of the umpires and I have been announced as the other, though my own consent has not yet been asked. No doubt Mr. Harrison has the permission of Du Maurier, the Harpers, and A. M. Palmer, however. It should be a hot game.

Will H. Barry, who is at present managing Pain's Storming of Vicksburg, which draws an average of 10,000 people to the Coliseum Gardens at each performance, has been re-engaged by Manager H. R. Jacobs to handle the Academy of Music again next season. The house will open Aug. 10 and the Alhambra a week later.

At the Columbia The Merry World, judiciously cut down to a few minutes after 11 o'clock, is enjoying wide popularity. The Trilby burlesque is heartily appreciated and the other features are applauded nightly. Business is large.

Katie Putnam is to open her season at the Haymarket with Dazey's new play. The Old Line Kilt, and she will have a strong company under the management of Harry Emery.

The new Coliseum Building, the largest amusement place in the world, located at Stony Island Avenue and Sixty-third Street, will be dedicated Aug. 31 by the Barnum and Bailey Shows, which come for two and possibly three weeks.

I had a case the other day in which there were enough colored people interested to compose fourteen pickaninny bands and six cake-walks, and they would stand off Nate Salisbury's Black America. The thermometer was 94 in the shade, too, and no shade.

Sosman and Landis are at work on scenery for Frank Hall's Casino, which opens with a fine line of bookings Aug. 15.

Finley "Pete" Dunne, the "Mr. Dooley" of the Evening Post, has gone to the editorial staff of the Herald. His place has been taken by John B. Livingstone, who is now the Post's chief editorial writer as well as its dramatic and musical critic. Mr. Livingstone gives up the book reviews to Mr. R. Field, a brother of Eugene Field, who will also do editorial work.

Leon M. Carter, manager of the Grand Opera House of Shreveport, La., was in the city last week.

Joseph R. Grismer and Phoebe Davies have made such a hit with The New South at McVickers' that they remain a third week. They have been splendidly received by the press, and deservedly so, too. It is a fine performance all the way through.

The Northern Hotel people have arranged for the adjoining property east of the hotel, running from Jackson to Quincy streets, and will erect an addition to the house, also a fine theatre. The Milwaukee Davidsons are interested largely, and Messrs. W. S. Eden and Alvin Hulbert are parties to the project. Various rumors are afloat, and I hear that Heyman and Davis are to have the theatre, and Drake, Parker and Co., of the old Grand Pacific, the enlarged hotel.

At Hopkins' this week the stock company is

giving a fine performance of The Silver King, and James Nelson has made a hit in his old part of the Spider. George Thatcher, the two American Macs, Lizzie and Viney Daly, Satsuma and others contribute a fine vaudeville bill to packed houses.

Business is booming at the Chutes, and the '30 Mining Camp is attracting large crowds.

The Nelson Family appears in the Vicksburg spectacle, and there is to be a children's night to-morrow evening.

The old Clark Street Theatre, to be known as the Tennis Theatre, will open Aug. 18 with a continuous show, the features of which will be Dora Wiley, Inez Mecusker and her street gamins, the Beach Sisters, and All the Comforts of Home by the stock company.

Lydia Yeamans and Little Irene Franklin are the cards at the Masonic Temple roof-garden, and business continues large.

Weather, in the language of old Midway's Cairo Street, is "Hot, hot, hot."

"Biff" Hall.

WASHINGTON.

The National to Close this Week—Scattering of the Stock Company—Notes.

[Special to The Mirror.]

WASHINGTON, July 22.

The comedy season at the National Theatre has been extended another week in compliance with urgent request. The bill to-night is a continuation of Gillette's All the Comforts of Home, which will occupy the boards the first three nights of the week. The remainder will be devoted to the revival of the season's most pronounced favorites, Sealed Instructions, An Awful Affair, Barbara, and Partners for Life. With these performances the only theatre open will close, and the season comes to an end, with nothing ahead until the regular openings. The National Theatre commences again Sept. 2 with Emily Bancker in Our Flat.

Manager W. H. Rapley, having his next season's work at both the National and Academy of Music satisfactorily mapped out, leaves this week with his family for four weeks of unalloyed rest and pleasure, visiting Niagara Falls, Thousand Islands, Toronto, Montreal, the St. Lawrence, Saratoga Springs, Albany, New York, and Narragansett Pier.

The members of the National Theatre stock company will be placed next season as follows: Alfred Hudson, Charles Mackay, and Mrs. Addison Pitt with Sol Smith Russell; Percy Brooke and Joseph Wheelock, Jr., with William H. Crane; Mary Sanders with Richard Mansfield, Frances Steven with Charles Frohman's The Foundling, and Charles Bowser with Daniel Frohman's City of Pleasure.

Joseph Wheelock, Jr., has been engaged by Manager William Seymour to play Master Slender in the al fresco performance of the Merry Wives of Windsor at Saratoga, Aug. 13.

On account of the extension of the comedy season at the National Theatre the Charles Cote testimonial at the Grand Opera House has been postponed until July 30. Frederick Bond telegraphed that he would come on from New York for the occasion.

The season at Kernan's Lyceum Theatre will commence Aug. 19.

Zeff Schlossberg, of the National Theatre box-office, a bright and talented vocalist and mimic is completing his company to start for a short Summer season opening Aug. 20 in a new comedy drama entitled, The Old Veteran. He was out before in a play called Farmer Tingle, and made money and a reputation in an eccentric old man character.

JOHN T. WARDE.

BOSTON.

May Irwin and Her Company Soon to Begin Rehearsals—Fatinitza at the Castle Square.

[Special to The Mirror.]

BOSTON, July 22.

When the habitual theatre-goer returns from his Summer vacation, he will find the playhouses ready to receive him. Already the advance guard has arrived. May Irwin and the members of her company, who will open the Boston Museum in John McNally's latest farce, The Widow Jones, on Labor Day, Sept. 2, are in the city and will begin rehearsals immediately. The company is a remarkably strong one, and includes, aside from the star, such well-known vaudeville people as John C. Rice, Jacques Kruger, Joseph Sparks, George W. Barnum, Richard J. Jones, Roland Carter, Ada Lewis, Sally Cohen, Maude K. Chandler, Gertrude Mansfield, Kathleen Warren and Mabel Powers.

The Museum is now under the management of Rich and Harris, with Charles Frohman as a side-partner, the former managers of the Columbia Theatre, and it is expected that this old and favorite theatre will regain its former high position in popular favor under the guidance of these gentlemen.

The Columbia, which is situated just a little too far uptown to secure patronage for the character of drama of which Mr. Frohman makes a specialty, is being refitted by R. M. Gulick and Co., under whose direction it will be opened late in August. Popular prices will be the rule, and melodrama and farce-comedy will hold the stage. The White Rat, produced by Davis and Keogh, will probably be the first attraction.

At the Castle Square the season of comic opera continues to jog merrily on, and "an opera a week" rule still holds good. This week it is Fatinitza, and as usual the company is somewhat changed. The newcomers are Thomas Persse, the tenor, and Edith Mason, daughter of the late Lieutenant Charles E. Moore of West Point, and a niece of Henry Watterson of the Louisville Courier-Journal. Miss Mason is only nineteen years old, but has been singing as a prima donna for three years. Maritana drew remarkably well at the Castle Square last week, but Manager

Rose expects that the new bill will break the record.

Richard Carroll's Kismet continues to fill the Tremont. Miss Rose Leighton, from the American Opera company, which has been playing in Milwaukee, has joined Mr. Carroll's forces this week and appears in an eccentric comedy character. Miss Lizzie Macnichol has been putting in her spare time this last week posing for photographs, and the first day she was taken in 100 different positions. She has ten finished photographs of each position for private use so that makes 1,000 copies of Miss Macnichol for her parlor table.

Black America, now at the Huntington Avenue Grounds, has repeated its New York success and is booked for an indefinite stay. To accommodate the crowds Wednesday and Saturday matinees will be given in the future.

Quite a little gossip has been flying around during the past week regarding Mrs. Allen's new play, Mighty Millions, which will open the Hollis Street Theatre. It is said to be a dramatic argument against Ingersoll's theories. William Ordway Partridge, the sculptor, is modelling the characters in clay.

Thatcher and Johnson's Minstrels will open the Boston Theatre Aug. 10, and this attraction will be followed by 8 Bells. Labor Day, Sept. 2, Manager Tompkins will present his production of Burmah, one of the features of which will be a great battle scene. The melodrama has already proved its success at the Drury Lane, London.

Minstrelsy and variety, with Hughey Dougherty, Lottie Gilson, and others, will open the Park Theatre Aug. 26.

The early bookings at the Bowdoin Square are: Aug. 3, Lost in New York; Aug. 12, Walter Kennedy in Samson; Aug. 26, Sparrow's Jack Harkaway; Sept. 16, Morrison's Faust; Sept. 23, Special Delivery. After this Manager Atkinson will dip into melodrama, and give an elaborate production of Sutton Vane's In Sight of St. Paul's.

Wood and Sheppard, Bonnie Thornton, Walter Gale, and Pat Reilly are the stars at Keith's this week. Little Louise remains at the Palace. The Howard Athenaeum will open Aug. 5 with a brand-new burlesque, and the Lyceum will begin business about the same time.

L. C. STRANG.

PHILADELPHIA.

Last Week of Opera—A Wild West Show at the Winter Garden—Gossip.

[Special to The Mirror.]

PHILADELPHIA, July 22.

The Council's Committee on city property at Atlantic City are now investigating the Casino accident, with the view of placing the responsibility. The owners of the building are trying to exonerate themselves by producing bills for repairs to the building this Spring, as also by the building inspectors. Frank Smith, of the Elks Committee, made all the arrangements, and the owners claim it was understood to hold a social session of 300 or 400 in attendance. When the accident occurred there were some 1,200 spectators. The reason the Casino was used was there was no other place available. It is the opinion here that the Casino company will be exonerated from all blame. The building was rented to the Elks for that night, and suits for damages are mere idle reports.

Hinrich's Opera company to-night inaugurate their farewell week, appearing in Rigoletto to the capacity of this immense building. Cavalleria Rusticana, Barber of Seville, Carmen, Sonnambula, Lohengrin, Martha, and Il Trovatore is the repertoire for the rest of the week, and certainly a memorable one, as a change of opera nightly in midsummer requires nerve, tact, and judgment. Gustav Hinrich is going to Europe to arrange with prominent foreign talent for his Winter season of forty performances at the Academy of Music in this city. The subscription list of \$50,000 is now being guaranteed.

The Standard Theatre opens on Sept. 2 with The Brooklyn Handicap. There will be a change of policy, the management booking a better class of attractions. The prices range from ten cents to one dollar. This week a Russian Hebrew Opera company from New York are occupying the house.

The Lyceum Theatre will open its regular season on Aug. 10. This house is under the capable management of J. G. Jermon.

Mrs. John A. Forepaugh has personally assumed the reins of management of the theatre lately controlled by her husband, and will open the season the middle of August with a selected stock company. At intervals stars and combinations will be booked. The house is now in the hands of painters and decorators.

Charles H. Yale is now busy day and night preparing his new Devil's Auction and Twelve Temptations for the road. The Devil's Auction opens the season at Gilmore's Auditorium in this city on Aug. 17.

Manager J. Bard Worrall, of the Park Theatre, is now booking a better class of attractions than have appeared here for some time. A revised schedule of prices will be a new feature.

Buck Taylor's Wild West and exhibition of horse and cattle training, herd of Texas steers, with Nell Brandon in her daring acts, opened to-night at the Winter Garden for the week's attraction under the management of J. H. Shoemaker.

Our city fathers are getting to be terribly religious, all of a sudden. The musical selections rendered by the bands employed to give concerts every Sunday afternoon at various points in Fairmount Park must hereafter submit their programme, and everything that is not strictly sacred, must be eliminated. What are we coming to?

Cripitio Palmori is engaged for Forepaugh's Theatre, and will make a valuable acquisition to the stock company.

The season at the Chestnut Street Theatre

opens on Sept. 2 with Edward Harrigan, followed on Sept. 9 by Sidney R. Ellis' production of Bonnie Scotland.

Baseball by electricity is the feature at the Walnut Street Theatre every afternoon.

Minnie Madden Fiske is booked at the Walnut Street Theatre for the coming season.

The White Rat is the opening attraction at the National Theatre on Aug. 17. The new melodrama is by Robert M. Stephens, the novelty being a realistic opium joint.

Mrs. George W. Rife, the wife of the Baltimore theatrical manager, with her family are at Cape May for the Summer, as are also Mrs. Charles Puerner and family.

The sign "For Rent" is still on the Arch Street Theatre, so the negotiations with Manager Rosenberg, of Brooklyn, up to this date are still in statu quo.

This city is actually bare of theatrical gossip. All our managers are out of the city, and as a Summer resort, hot is a mild term for the Quaker City.

S. FERNBERGER.

ST. LOUIS.

The Mascot at Uhrig's Cave—Plans of the New Orleans Theatre—Notes.

[Special to The Mirror.]

ST. LOUIS, July 22.

The popular opera, The Mascot, was put on last night at Uhrig's Cave with the following cast: Bettina, Helen Bertram; Fiametta, Minnie Bridges; Pippo, William Pruette; Lorenzo, Frank Deshon; Rocco, Jerome Sykes; Frederic, May Baker; Parafaute, William Steiger; Matheo, Ed. Metcalfe; A Physician, George Kunkel; Angelo, Bessie Howard; and Luigi, Jessie Wood.

The Cave was packed last night. Miss Bertram captivated the house as Bettina and Pruette was superb as Pippo. Their gobble song brought forth repeated encores. Jerry Sykes and Frank Deshon made hits in comedy parts. William Steiger sang in May Baker's place as Frederick. Minnie Bridges was charming as the Princess. The company gave the best performance of the season.

May Baker severed her connection with the Cave company on Saturday night. The cause was a clash with Stage-Manager Calhoun at a rehearsal on Friday.

Freddie Huke is visiting her parents for a day or two and will then return to England.

Phil Bromson, the St. Louis tenor, is here visiting his relations. Will Hussing is also visiting here.

Negotiations are pending, but not closed, for a well-known artiste to take Miss Baker's place also with Miss Carlotta Maconda for several weeks later in the season.

The Union Trust Company Roof-Garden on these warm nights is delightfully cool, and in consequence is well patronized by those desiring to pass a pleasant evening in range of cool breezes. To night a change in bill was made, and the following artists appeared: Lisston, McNeath and Moore, Lottie Gerson, William Conway, Brothers Larose, May Belmont, Kappiser and Melville and Conway: for a second week Miss Conway made many friends with the stock company at Pope's Theatre last season, and in her turn with her husband sings very cleverly, and has made herself popular.

Manager George McManus, of the Grand Opera House, is in New York attending to the bookings of his house and also for the purpose of seeing his family off to Europe. He is expected back in a few days.

The National Jewelers' Association attended the performance of Ollamus at Uhrig's Cave last Wednesday night, and presented Miss Helen with an emblematic floral offering, after she sang a composition by Musical Director Alexander Spencer, entitled "The Heart I Gave to You" and for which she received several encores.

Minnie Bridges made a hit last week in the new opera Ollamus in which she took the character of a duke.

Gertie Lodge also came in for a big share of praise in the part of a strong-minded woman.

The new Oriental Theatre is rapidly being altered and will be in shape for the promised opening early in September. Colonel Pope, who is now in New York, writes that he is engaged in selecting the very best artists for the operatic stock company.

W. C. HOWLAND.

CLEVELAND.

Fra Diavolo at Hainthorn's Garden—Mexico to Be Produced at the Euclid—Items.

[Special to The Mirror.]

CLEVELAND, July 22.

Fra Diavolo is being sung this evening at Hainthorn's Garden Theatre with a large and fashionable audience in attendance. Clara Lane makes one of the prettiest Zerlinas ever seen here, and her singing of "Leave Me Not" was charming and gained her much applause, while J. K. Murray's fine baritone voice was heard to advantage in the title-role. The comedy work of Frank David and Oscar Girard as Beppo and Giacomo, The Two Robbers, was especially good. Mr. Temple as Lorenzo, Lindsay Morrison as Lord Allcash and Bessie Fairbairn as Lady Allcash all did well. The costumes were very fine and the rendition of the opera was effective throughout. Next week, Heart and Hand.

The Cleveland Theatre is being extensively remodeled and will hardly be recognized at the opening. Manager Henshaw is busy superintending the repairs, and hadn't taken time to go on his usual Eastern pleasure trip this Summer.

Mexico, the new drama by Edwin Milton Royle, is to have its initial production at the Euclid Avenue Opera House. It will be the opening attraction for the season on June 26.

Manager S. W. Brady, of the Lyceum and Cleveland Theatres, passed through the city last week on his way to Mt. Clemens, Mich., where he will sojourn for the rest of the Summer.

Ida Lester, of this city, has been engaged to



# FOR SALE

effects. This property was made for Andrew Carnegie, Esq. It is in perfect condition and available for inspection, and must be sold within 10 days. For further particulars apply to

JOHN J. NOLAN, 18 E. 22nd Street, New York.

sing leading parts for the De Wolf Hopper company next season.

Governor McKinley and wife occupied a box with a party of friends at Halthorth's Garden Theatre last Tuesday evening.

Frank David, of the Murray-Lane Opera company, will be the comedian and stage-director of the new Oriental Theatre, St. Louis, which will be managed by Charles R. Pope.

Matt Berry will take a rest at Mt. Clemens Mich., and then manage a spectacle here later in the season.

Sappho still holds forth at the Euclid Avenue Opera House.

WILLIAM CRATON.

## CLARKE TAKES THE DENVER LYCEUM.

[Special to The Mirror.]

DENVER, July 22.—Harry Corson Clarke, who is a local favorite, has leased the Lyceum Theatre here for two years. He will open the season on Sept. 30 with a first-class company.

W. P. PEABODY.

## IN A BIG CITY.

Robert Gaylor, who has signed to continue under William A. Brady's management, is to make a decided change in his class of entertainment next season. He is to appear in an up-to-date melodrama, written by Charles T. Vincent, entitled *In A Big City*. In this play he will have unlimited scope for the exhibition of his versatility. In the course of the performance he will be seen as a young emigrant, a New York policeman, an alderman, an old and decrepit Irish fiddler, and a rustic from upper New York State.

In a Big City is intended to present kaleidoscopic views of New York city in both high and low life. There are to be over thirty speaking characters, and almost every side of metropolitan life will be shown. Mr. Vincent has written a play in which he shows the remarkable progress of the shrewd Irish emigrant, when he arrives on our shores. The scenes are scattered all over Manhattan Island, beginning with the Battery and Castle Garden. The other localities to be shown are Chatham Square, the White Star docks, City Hall in midwinter, the Board of Alderman Chambers in session, the historic Five Points, Forty-second Street Depot, an Eighth Avenue cigar stand with a green-goods game in full operation, and others of equal realism.

Among the actors already engaged for *In A Big City* are Al H. Wilson, the German comedian; Charles W. Young, for the character of a sporty Thompson Street negro, with a penchant for politics; Allie Gilbert for the character of a street wail; Fanny Osborne, Ethel Barrington and Fannie Bloodgood. A genuine Dutch band of six pieces that Mr. Brady discovered in the vicinity of Ludlow Street will be an additional feature.

In a Big City will open in Fall River on Aug. 19, and James J. Corbett will appear as an extra attraction during the first week. It is due at the Bijou Theatre, of Pittsburg, on Aug. 26.

## EDWARD HARRIGAN'S TOUR.

Mart Hanley was in town for a few days last week. He chatted with a MIRROR man regarding Edward Harrigan's coming tour.

"The coming season we are to cover the ground from Portland, Me., to Jacksonville, Fla., and from the Atlantic to the far West as the Mississippi River. Mr. Harrigan will confine his attention exclusively to Old Lavender until about the middle of the season, when we are to produce his new play, *My Son Dan*.

"I have made several changes in the company. Jane Burley has been engaged to play the leading business and Frederick Backus for the leading juvenile roles. James Cassidy and Hattie Moore have also been engaged. Carrie Collyer, a daughter of Dan Collyer, is to play the soubrette parts, and Dan Collyer himself will be seen in a variety of negro characters.

We are to open at the Chestnut Street Theatre on Sept. 2. Mr. Harrigan is now enjoying life with his family at Schraun Lake, where he will remain until rehearsals are called."

## DELIGHTED WITH THE N. P.

The Lyceum Theatre company went to the Pacific coast over the Northern Pacific Railroad. Manager Frohman was so pleased with the journey that he wrote the following letter from Portland, Ore., to Passenger Agent Cal Stone:

My Dear Mr. Stone:

I want to thank you for the excellent accommodations and fine service afforded my company and myself over your road. We enjoyed every part of the trip, found the service unusually satisfactory and the private car the best we ever had.

It was the most agreeable of trips we ever made to the Coast and it will not be my fault if we do not repeat them over your road.

With renewed thanks for all your courtesies, I am sincerely yours,

DANIEL FROHMAN.

The Northern Pacific is a favorite with managers and the profession generally, and Mr. Stone's uniform courtesy and consideration have won the appreciation of all.

## HOBOKEN'S LYRIC THEATRE.

The Hoboken Theatre rechristened the Lyric, has undergone an entire change during the summer months and upon its opening early in September it will be one of the handsomest theatres in the East. Under George Hart's energetic management theatricals have taken a boom in Hoboken, N. J., and many of the best attractions have been booked for the coming season. The season will be given up mostly to attractions willing to play three nights.

## SAID TO THE MIRROR.

FERD. NONS: "I have just discovered one of the brightest little comedienne I have ever seen. Her name is Minnie Carroll, and she is a wonder, owing to her versatility. I consider myself most fortunate in being the first manager to bring her out."

E. J. ABRAM: "Lewis Morrison will play twice in New York next season. He will open at the Grand Opera House on Sept. 9 in *Faust*, it being the second attraction under Pitou's management, and he will close in Harlem on May 4. His production of *Faust* next year will be almost entirely new—new scenery and costumes. We shall have three Morrison companies playing *Faust* next season."

THOMAS W. RILEY: "There was a paragraph in your last issue that misled a number of managers concerning Miss Bancker's tour next season. It stated that she would be seen in a new play. That is true, but it should also have stated that she would continue to play *Our Flat* during part of the season. In fact she has contracted to appear in the piece."

COLONEL T. ALLSTON BROWN: "I was rather surprised to read a communication from a correspondent in last week's MIRROR which said that 'the first theatrical performance given in this city was on Feb. 26, 1750.' Theatrical performances were witnessed in this city a trifle more than seventeen years previously to that date."

EDWIN THANNHUSER: "I am resting at Saratoga Springs until the season opens. I have been re-engaged with Alexander Salvini. It is a pity there are not more actors in Saratoga. There are fully twenty girls here to one ordinary-looking man, and the roads are fine for wheeling."

MAIDA CRAIGEN: "You may tell Mr. Keene that I will play him a week's engagement for his first electric bicycle lamp."

JOE CAWTHORN: "I have completed all my arrangements for my coming tour, and am now off to Elmwood Place, the prettiest suburb in Cincinnati, to spend a week with my mother prior to commencing rehearsals in Chicago."

ALFRED KENNEDY: "I have just completed a comedy of social and diplomatic life in Washington. A few months ago Mr. Berg and I finished a comedy-melodrama called *The Boundary Line*, which we hope to place in time for next season. The Donaldsons are to make some fine lithographs for *The Boundary Line*. The main role offers a splendid opportunity for a clever soubrette who can sing and dance."

ROSE BRADBURY: "In the last two issues of THE MIRROR I learn that a benefit was given by my brother Maurice by the members of the company playing at Mayflower Park, Janesville, Wis., where he was drowned a month ago. It is true there was a benefit performance given, and his name was used without the knowledge of his mother, who is in comfortable circumstances in Chicago. As Maurice had his life insured,—which they knew—there was no excuse for a benefit. But we understand, the money was divided among the performers. I hope that Messrs. Peruchi and Davis will explain."

HERBERT CAWTHORN: "Don't wear tight shoes, or you may be quoted among the piratical fakirs. If the shoes give you corns, don't you see you would be a pirate producing sore-achars?"

A. B. ANDERSON: "Among the many applications I have received for time for J. B. Sparrow's production of Jack Harkaway was one from a prominent one-night stand manager, saying he would like to play Mr. Harkaway. He evidently never read the famous Harkaway stories, 'Robinson Crusoe,' or other tales of our childhood. Yes; my cards are a queen and a jack, and I think them about as good as any two pairs."

## CALDER'S AMERICAN RIGHTS.

There seems to be some misapprehension on the part of managers regarding the authors who are represented in this country by William Calder, to whose plays he has the exclusive American rights.

Several managers have written to the authors themselves and others to Mr. Calder at his London address. This is unnecessary, as C. E. Zimmerman, Mr. Calder's representative, has an office at 40 West Twenty-eighth Street, in this city, and is always ready to treat with any responsible manager, either for a sale of a play outright or the lease of it on royalty. Mr. Zimmerman has now on hand plays by Sutton Vane, Arthur Shirley, Benjamin Landeck, Forbes Dawson, James J. Blood, and George Conquest, all of which are in the market.

Mr. Calder will return to America Aug. 17 and will bring with him many new plays. Since he has been abroad he has completed arrangements with several more of the best-known London playwrights, securing the absolute rights to all of their works for this country. Mr. Calder will personally superintend the coming production of *In Sight of St. Paul's*, Sutton Vane's melodrama, at the Bowdoin Square Theatre, Boston.

## THE AMERICAN THEATRICAL EXCHANGE.

The route of Minnie Madden Fiske, which is being booked through the American Theatrical Exchange, is rapidly filling. Choice dates in the best theatres of the principal cities have been secured. Applications for this attraction have been so numerous that a dozen routes could have been filled. The business of the American Exchange still keeps at high water mark.

## MATTERS OF FACT.

R. Cuttris Ward, the well-known operatic teacher of Chicago, will give instruction in that city during July and August.

Hubert Wilke, who has recovered from an operation for appendicitis, and who is at his home in Yonkers, has severed his connection with the Lillian Russell Opera company, and is open to offers for next season.

Port Huron, Mich., is one of the best one-night stands in that section of the country. It has a population of 20,000 with an additional 20,000 to draw from. Its only theatre is the New City Opera House, under the management of Lewis T. Bennett. The house made a record of sixteen S. R. O. nights last season. Two attractions are played each week, and many of the best have already been booked.

Ellie Seymour has not closed for next season, as stated last week. Miss Seymour, who is a clever character woman, may be addressed at Lynn, Mass., where she is summing.

Mrs. John A. Forepaugh, who will manage next season Forepaugh's Theatre, Philadelphia, recently controlled by her late husband, wants a few good combinations for next season.

M. M. Gutstadt, manager of the Lyceum, Ithaca, N. Y., arrived in town last week. The Lyceum closed its second prosperous season recently, among the attractions playing to big money being Richard Mansfield, W. H. Crane, The Bostonians, Alexander Salvini, Stuart Robson, and *A Trip to Chinatown*. Manager Gutstadt can be found at any of the exchanges. He plays but two attractions a week.

Burslem, Sturtzel and Company, of 313 Potter Building, will pay song writers the best of price for songs submitted to them.

Fanny Denham Rouse, one of the best character and first old woman actresses in this country, did work with Rose Coghlan last season that won her the unstinted praise of press and public. Mrs. Rouse, who is in the Catskills, is open to offers for next season.

Elks' Hall, at Broadway and Twenty-fifth Street, may be rented of Simmonds and Brown, the dramatic agents, for rehearsals.

Mrs. Georgie Dickson is disengaged, and may be addressed in care of this office.

The well-known Californian singer, Carrie Roma, made a hit during her engagement at the Madison Square Roof-Garden, singing "Only a Rosebud," "The Piggie that Roamed," and "Whose Little Girl are You?" She filled a two weeks' engagement. Miss Roma's song, "I Will Come Back to You," just published by the Widner-Stigler Publishing Company, is meeting with great success as sung by Frank H. Belcher and William Levine, baritone.

J. K. Adams, comic opera baritone, has had several offers for next season, but has not yet definitely settled as to what he will do.

Little Flo Perry, the clever child actress and dancer, whose work has been highly commended, is open to offers.

The scenic and mechanical effects of the spectacular productions of *Urania*, *Trip to the Moon*, *Chaos to Man*, and *Wonders of America*, presented at Carnegie Hall, are offered for sale at a sacrifice by John J. Nolan, 18 East Twenty-second Street, from whom full particulars may be obtained.

Annie Myers, having closed a successful engagement of Summer opera at Schlitz Park, Milwaukee, has returned to her home in Baltimore, for a vacation. Miss Myers, who added fresh laurels to her fame as a comic opera singer during her engagement just closed, has not closed for next season, and invites offers.

James F. Crossen, an actor and manager of wide experience, having severed his connection with *The Ticket-of-Leave Man*, is prepared to accept position as manager or advance agent. He is the owner of a new and original comedy drama, which contains several strong situations written by Hal Reid especially for Lillian Drew, who has already won recognition in the companies of Frank W. Sanger and Sol Smith Russell. Mr. Crossen is prepared to arrange with responsible parties for the production of this play, with Miss Drew as Marie. His address will be found in our advertising columns.

Laura Clement has been confined to her bed for the past four months, the result of a severe operation she underwent. She is now entirely recovered and is open to engagement for next season.

Percy Plunkett has the plays *College Bred* and *Yankee Notions* which he will let on royalty, or will take a partner, with capital, to produce them next season. Mr. Plunkett's address is 402 Columbus Avenue.

Fred. Sanderson, 110 Tremont Street, Boston, Mass., wants a position in front of house with attractions. He is a stenographer.

An actress fitted for Shakespearean roles, and who has had considerable experience in them, is Adelaide Martin. For the past two seasons she has been with Wilson Barrett, playing emotional parts. She is a university graduate and has made a study of Shakespeare and the classic drama. She is disengaged and may be reached care of this office.

W. B. McCallum, the agent who has been with Finnigan's Ball since Manager Frank Merritt booked the opening date, is at liberty for next season. Mr. McCallum is a reliable man, and is capable of good work with any attraction.

The Edythe Carrington company, which

Charles M. Raphun will send on the road next season, will play in a repertoire of standard plays, none of which whose production is not authorized. C. Colton, who is directing the tour, would like to hear from managers having early open time, also from clever versatile people.

W. C. Richardson and his wife, May Prindle, are spending the Summer at their cottage at Bath Beach, Long Island, having just finished an extended bicycle tour. They are enthusiastic wheelmen, taking a daily spin on the magnificent roads near their house. Although in receipt of several offers they have not closed for next season.

Fair week, Sept. 30, which is always a big week at Owensboro, Ky., is open to a first-class repertoire company at the New Temple Theatre. Manager James J. Sweeney wishes to close this date at once.

Louie Pearce, who is at liberty, may be signed for soubrettes, boys, and ingenues.

Gracie Emmett, who has several operas under consideration, has not settled on anything definite, and is still open to negotiate for next season. She may be addressed care of this office.

Sam C. Miller and Marie Harcourt are disengaged for next season. Their respective lines of business are leads and heavies, and soubrettes and characters. Miss Harcourt is also a dancer and singer.

"H." Room 6, Mirror Building, wants a completed high comedy, or scenario, for a female star.

Frank Beresford, business-manager for the Bijou Theatre, Wilmington, Del., is looking at attractions for one, two or three nights for its next season, which will open in August at popular prices. The house has been remodeled.

An original comedy is wanted by a young comedienne, who may be addressed as "X. Y. Z." care of this office.

The Lawrence School of Acting, which has been established since 1889, commences its next term Sept. 2. The school is under the direction of Edwin Gordon Lawrence, the author of several treatises on the art of acting. The academy is located at 106 West Forty-second Street.

Ed. Van Veghten is singing the principal roles in the opera presented by the Casino Opera company. He has scored a hit everywhere, his work being of an exceptional order. The company will close its seasonal Aug. 3, and he can then be signed for next season as singing comedian.

Frederick De Forest, a singer of topical songs, is at liberty for good engagement.

Homer B. Day will accept engagement as press agent or business representative. He may be addressed in care Euclid Avenue Opera House, Cleveland, O.

The Trowbridge Star Theatre, Providence, R. I., with all its belongings, including lease of property to Aug. 1, 1901, are offered for sale by H. C. Curtis, 40 Westminster Street, Providence, R. I.

W. C. Leland is open for engagement in a business capacity, with first-class attraction. His methods for advertising are original. His address is Big 4 Opera House, Canal Dover, O.

Professionals have found the Tuxedo at 42 West Twenty-seventh Street one of the pleasantest houses at which to stop in that neighborhood. It is centrally located, and Proprietor Hickson looks after the individual wants of his guests in such admirable fashion that they always find it to their advantage to return to this house.

Edward E. Rochl, the Chicago wig-maker of 94 State Street, can furnish any style of wig desired. He has also a full line of Lechner's imported grease paints and powders on hand.

Louise Moore, who is the prima donna of the opera company playing at Atlantic City, N. J., has made a personal hit by her clever work. She has not closed for next season.

Joseph W. Richards, juveniles, is at liberty. He may be addressed care of this office.

An exceptionally fine line of bookings have been secured for Manager Jacob Litt's theatres in the Northwest. Indications all point to a successful season in St. Paul and Minneapolis. Business is flourishing in the twin cities; the wheat crop in the Northwest is unusually large this year, and the prospects for the coming season are better than for several seasons past.

Albert Lang, who appears in the Shakespearean Festival at Saratoga, has had a wide experience in the support of the leading stars, and was recently seen in two most opposite roles, the Burglar and the funny Judge with Elita Proctor Otis' production of *Oliver Twist*.

Paul West, business manager of The Sphinx, and Jennie Corrigan, a member of the chorus of that opera, were married last Thursday by Alderman Parker at the City Hall.

Fitzgerald Murphy has gone on a trip to Washington and Chicago on business connected with The Silver Lining.

Hoyt's A Bunch of Keys, under the management of Gus Bothner, opens its season the latter part of August. Ada Bothner will play Teddy.

The Lucas Opera House, at Hamilton, Mont., will open on July 29 with John Dillon in *Wanted the Earth*. The building, which has just been completed, cost \$16,000. The opening has been delayed owing to the failure of the scenic artists having the stocking of the stage to furnish their work on time.

W. Hull Crosby has returned to the city, after an enjoyable vacation on the shores of Lake Erie.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1894.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.  
Professional cards, \$1. per line for three months.  
Two line ("display") professional cards, \$3. for three months; \$5. for six months; \$8. for one year.  
Manager's Directory cards, \$1. per line for three months.  
Reading notices (marked "R" or "D") 50 cents per line.  
Charges for inserting portraits furnished on application.  
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.  
The Mirror office is open and receives advertisements every Monday until 5 P. M.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Klugman, and at Brestano's, 27 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Avoys. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript. Entered at the New York Post Office as Second Class Matter.

NEW YORK, JULY 27, 1895

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

GARDEN.—Tribby, 815 E. N.  
KEITH'S UNION SQUARE.—VAUDEVILLE.  
KOSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

## LOBSTER AND CHICKEN.

THAT is a pretty story that came from London to one of the Sunday papers. It relates to TREE, the actor, and SCOTT, the critic. Actor TREE, it appears, had long suffered from Critic SCOTT's acerbity. The actor had invited a select party of critics to supper on the Haymarket stage after a performance. By accident, the curtain went up on the supper before the audience had been dismissed from the play. Critic SCOTT, who had smelled a mouse—or perhaps the odors of the viands had saluted his olfactory—was one of those who had lingered in the auditorium. He saw the tables spread. He had not been invited to the feast. He straightway went home and wrote for *Truth* an article in which the Haymarket management was derided for its "chicken and lobster policy."

We are told by the despatch, which chronicles the event as "the busting of a storm that has long been brewing in the dramatic critical world," that Critic SCOTT has long been too autocratic in theatrical circles, but that no manager has before felt able to snub him; that Critic SCOTT insists upon a box to himself on first-nights while the other critics have to be content with a stall apiece; and that Critic SCOTT has in many other ways ridden rough-shod over managers and actors alike.

Fortunately, we have enjoyed the presence in this country of both Actor TREE and Critic SCOTT. The actor while here never acted as though he would spread chicken and lobster before any critic, to say nothing of a company of critics, to his honor be it said. He traveled on his merits, and while he no doubt stopped at the best hotels, it has yet to be authenticated that any critic here—and there are in this country critics who have no aversion to chicken and lobster, as there seem unquestionably to be critics in England who also look upon those articles of food favorably, when they take the form of courtesy—ever unshelled lobster or denuded chicken bone at Actor TREE's expense.

As to Critic SCOTT, although professedly on pleasure bent when here, he still contrived to be critical, as is his habit; and there were many who shared with him the pleasure he no doubt experienced when once again he was free from the disagreeable experiences of travel in foreign and somewhat barbarous lands, and in the full measure of his native enjoyments and employments.

To be candid, if the tale involving Actor

TREE and Critic SCOTT be true, we are forced to believe that Mr. TREE adopts a discriminative policy of entertainment at home to which he does not give loose while abroad; and in the face of Critic SCOTT's writings upon what he saw in a theatrical way in this country, we are prone to conclude that he knows the difference between a play set forth for his own with the public's enjoyment and chicken and lobster to which he is not bidden with others who are able to criticise those palatable furnishings. Yet why Critic SCOTT should go to the theatre without his dinner or supper, as the case may be, and thus place himself in a position to have his mental senses dominated by his physical senses, is past finding out. And we also wonder why a critic who is able to regularly sit in a box alone on a first night, while his brother critics must be content with a stall apiece, is not also powerful enough to have his dinner or his supper, as the case may be, included in the testimonial to his importance.

## IRVING.

Ceremonies consequent upon the investment of HENRY IRVING as a knight have lately passed in London with the chief figure as self-contained, dignified, and impressive, as he would be in any play.

Last Thursday the actor went to Windsor, where the Queen formally made him a knight. On Friday afternoon, at the Lyceum Theatre, a throng of actors and actresses gathered to witness the presentation of IRVING in the name of the profession of an illuminated address subscribed by the players of Great Britain, and enclosed in a casket containing one hundred ounces of gold, and exquisitely designed in crystal. Other ceremonials of a social nature have marked the honor conferred primarily upon IRVING, and really upon the theatre, which he has done so much to distinguish.

Many actors arrive at eminence almost at a bound, and thereafter their work at times suggests the sudden thrusting of greatness upon them. Few actors are born to greatness. Perhaps no actor is so born. IRVING has achieved greatness after a labor that would have disheartened thousands instinct with vital ambition. He has won it in spite of the restrictions of nature and in the face of defeats multiplied. Nothing now is said of the lifetime that he struggled before his marvelous persistency achieved for him attention. He is praised for what he accomplished since he became eminent, but in fact the greater part of it all was won while he was still obscure. And no knighthood or other superficial honor will affect the labors of a man who has worked steadily for his art and who will continue to work for that art as steadily and as effectively as he did before the recognition came from royal hands.

A HOME-COMING American manager, who deals with things theatrical in an enterprising way, is alleged to have discovered that a good play of American authorship that has been successful here may also be successful in England. It has long been known that a good play of English—or for that matter of any—authorship that has been successful abroad may also be successful here, and why a reversal of this rule has but just been found possible or feasible, will strike many who do not deal in things theatrical in an enterprising way as very strange. But perhaps it is no discovery on the part of this manager, after all, for on the heels of his announcement comes news from an eminent comedian, who is doing England on a bicycle, to the effect that his own plays—some of which have been considered very good here—are not wanted in London. The field of announcement in this regard is still open, even though the field of discovery may have been worked down to hard-pan.

We learn from the *Revista Theatral*, a magazine published at Lisbon, Portugal, that a floating theatre was recently constructed at Boston, North America, to navigate the neighboring Mississippi and play at such towns on the way as Bar Harbor and Coney Island. If the Portuguese conception of the American theatre is as eccentric as Portuguese knowledge of the geography of this continent, an essay thereon by some dramatic writer in that tongue would translate amusingly, though perhaps astonishingly.

A YOUNG woman, described as pretty and the daughter of a retired merchant of Brooklyn, was apprehended the other day by a detective at Coney Island, where she was learning to become a circus rider, having paid for her lessons in that risky vocation. There are philosophers who would insist that if circus riding is this young woman's forte she should be permitted to follow it, as she is likely in that case to do so, detective work and parental opposition to the contrary notwithstanding.

## PERSONALS.

GOTTSCALK.—Ferdinand Gottschalk, one of the youngest of the actors of to-day who have distinguished themselves in versatile lines of character work, was introduced to this country by the late Rosina Vokes, of whose company he was a valued member. Since his election of America as his artistic abode he has newly impressed with his ability as an actor. Mr. Gottschalk, who is a member of the Lyceum stock company, was born in London on Feb. 28, 1868. He inherited the artistic temperament and was fortunate in his training. He has done literary work, is a painter both in oil and water colors, and is not only a performer upon various musical instruments, but has displayed much merit as a composer and improvisatore.

JOSEFFY.—Joseffy, the pianist, after an absence of fourteen years from Europe, arrived in New York last Wednesday from a visit to his parents in Hungary.

BENTON.—Jay B. Benton, the Boston correspondent of THE MIRROR, is enjoying a vacation of two weeks at Guildhall, Vt.

BARNARD.—Charles Barnard has become an assistant editor of the *Assembly Herald*, Chattanooga.

PAGET.—F. M. Paget, late of the Kendals' company, will return to New York from London early in August.

ST. HENRY.—Jeanette St. Henry is winning hearty approval for her excellent acting and singing in *Kismet* at Boston. She is playing a new line of business—a soubrette part—and in this, as in prima donna roles hitherto, she has made a hit.

WILDER.—Marshall P. Wilder writes from Patti's Craig-y-nos Castle, Ystradgynlais, South Wales, that he has had a grand season abroad, and that he would sail for home on the *New York* on Saturday.

CRAIGEN.—Maida Craigen has been ill for several days with rheumatism. "Although I am still a little weak," she writes, "I am counting the hours until I can ride my wheel again."

TYLER.—Edel Tyler, a talented young actress, has come to New York with a view to securing an engagement. She has had considerable experience.

WILLIAMS.—Estha Williams, who was severely injured two years ago by stepping into a gas trap, in Bangor, Me., has fully recovered her health and has signed for next season with Alexander Salvini. Miss Williams's return to the stage will gratify her many friends in and out of the profession.

NETHERSOLE.—Olga Nethersole recently met Madame Patti in London, and received an invitation to visit the diva at Craig-y-nos and to play in the private theatre there. Miss Nethersole may play Carmen there.

REED.—Nelle Reed has returned to New York from Canada, where she has been playing leading roles in the stock company at Quebec and Montreal. Her acting was commended by the papers of those cities and the Governor-General, Lord Aberdeen, praised especially her performance of Little Em'ly of the original English cast which he saw.

ALDRICH.—Louis Aldrich, who has been spending a fortnight in Kennebunkport, Me., will return to New York to-morrow (Wednesday).

MERVILLE.—Lena Merville will spend the rest of her vacation at her home in Yonkers, where she has gone after a brief stay at Patchogue, L. I.

HACKETT.—James K. Hackett is enjoying his vacation at Cape May—the first he has had in nearly three years. Mr. Hackett has signed with Augustin Daly to play De Charny in the Potter-Bellew production of *Le Collier de la Reine*, beginning in New York on Sept. 2. It is the romantic juvenile hero of the piece.

SIMPSON.—Willard Lloyd Simpson, THE MIRROR's popular correspondent at San Antonio, Tex., is paying a visit to the metropolis.

BROWNE.—William Maynard Browne has appointed Alice Kausser, the dramatists' agent, as his representative. Mr. Browne is one of our most promising young dramatic writers. He is the author of *The Sphinx*, the operetta at the Casino which, in spite of the torrid weather, is doing an excellent business.

GREENWALL.—Henry Greenwall has mastered the intricacies of the bicycle. Last week at the Madison Square Garden a less skillful novice of the wheel collided with Mr. Greenwall, and he had a fall which resulted in a painful bruise, but did not dampen his ardor for the popular form of exercise.

WHYTAL.—The August number of *Godey's Magazine* contains an illustrated article on Russ Whytal's play *For Fair Virginia*. Another feature is A. L. Parke's description of the Cardiff giant hoax, perpetrated under his auspices and those of P. T. Barnum.

HOLLAND.—The first appearance of E. M. and Joseph Holland as joint stars was to have been made at the Garrick Theatre on Aug. 5. This date has been changed to Sept. 3.

YEAMANS.—Jennie Yeamans returned from Europe on the *New York* last Saturday. Next season she will support Peter F. Dailey in John J. McNally's new comedy, *The Night Clerk*.

WALLICK.—J. H. Wallick, who is now in England, will produce *The Bandit King* at the Queen's Theatre, Manchester, on Sept. 16.

## JULIA NEILSON.

An actress that can be both feminine and forceful is not so frequently met with in those days that we can afford to pass her by without a salute. An actress of this kind, if we care to believe what is wafted to us across the Atlantic, is Julia Neilson. Whether or not these reports are authentic we shall be able to tell before the season has come to an end, for she is coming to America in December as the leading woman of John Hare's company, from the Garrick Theatre, London.

Miss Neilson is to-day one of the few English actresses that are in continual demand in the London playhouses. Her face is classic in outline and gentle yet firm in expression. Her hair is copper-colored and abundant; her eyes are large and luminous, and her mouth is large enough to escape being called "rosebud."

To those interested in the gradual rise of an actress there is little in the career of Miss Neilson to recommend itself. For her work upon the stage began almost at the top. She had none of the drudgery of provincial touring, and her talent was noticed while it was yet incipient.

It was at Henry Irving's Lyceum Theatre that Miss Neilson made her debut. She had been intended for a singer, and the sweetness, clearness and flexibility of her singing voice, which extends to her speaking voice, are attested by several diplomas and prizes from the leading vocal institutes of England.

Fate not only led Miss Neilson to the Lyceum, but it also led her there for a husband—Fred Terry, brother of Ellen Terry.

Since her debut, which was made not many years ago, Miss Neilson has played, as has been said, at the leading theatres of London. Possibly her most striking success was as Drucilla Tree in Henry Arthur Jones' *The Dancing Girl*—which character Virginia Harned has played here—to the Duke of Guisberry of Beerholm Tree. Her acting as Hypatia was also remarkable for its charm and sensuousness. A year ago she was assuming the role of the heroine in Frank Harvey's melodrama, *Shall We Forgive Her?* at the Adelphi, and this Summer she is Charles Wyndham's leading woman in R. C. Carton's *The Home Secretary*, in which piece she plays a misunderstood, misunderstanding wife.

Miss Neilson will make her American debut in the title-role of *The Notorious Mrs. Ebbsmith* at Abbey's Theatre. This comedy-drama, by Pinero, is the most discussed piece of the London season, and so far Mrs. Patrick Campbell and Olga Nethersole have essayed it in Mr. Hare's support.

As may be seen by a glance at THE MIRROR's frontispiece this week, Miss Neilson is a beautiful woman—a fact not necessarily a hindrance to good acting.

## WALKER RIGSBY'S THEATRE.

George H. Walker, the genial Southern manager, who has headquarters at the American Theatrical Exchange, is the leading member of the firm of Walker and Rigby, who control the Grand Opera House, San Antonio, Texas; the Capital Theatre, Little Rock, Ark., and Millett's Opera House, Austin, Tex. Since this energetic firm has been in charge of these houses, traveling managers have been enthusiastic in praise of the manner in which their attractions have been handled. Their houses will be opened by J. K. Emmet, and followed by the strongest combinations in opera, drama, and spectacular.

Among the leading attractions booked are Darkest Russia, Hanlon Brothers' attractions, Madame Modjeska, Bernhardt, Minnie Maddern Fiske, Richard Mansfield, Thomas Keene, Nat C. Goodwin, Robert Mantell, Stuart Robson, Otis Skinner, Lewis Morrison, Thomas Q. Seabrooke, Hoyt and McKee's companies, W. A. Brady's attractions as well as those controlled by Charles Yale, M. B. Leavitt, Edward J. Abram, J. J. Coleman, and Jacob Litt.

Mr. Walker has made himself very popular with all classes of professional people, and spends a portion of his Summer at Long Branch. He is an expert cyclist, and was a prominent figure at the recent wheelmen's convention. W. C. Rigby, the junior member of the firm, will visit New York in August for a brief stay, and under the pilotage of Mr. Walker, will see the brightest side of New York.

## KATIE ROONEY.

Katie Rooney is to star the coming season as Clem Johnson in *The Derby Mascot* under the management of Charles A. Taylor, the author of the play. In referring to her stage work and personality an enthusiastic writer said recently:

"Little Katie Rooney is certainly a panacea for the blues. She keeps her audience in a constant uproar of merriment with her quaint little sayings, wry faces and her inimitable gestures. She sings like a nightingale, and her dancing is simply the effervescence of the sparkling life and poetic motion that is born within her. She never tires or overdoes anything. A perfect boy is the verdict of all who see her as Clem—yet in truth where could be found a boy who possessed the magnetic sweetness of individuality that she embodies in this little roustabout of the racecourse. Success has crowned her every effort. She has ascended round by round the ladder of fame until universal popularity has proclaimed her child of Dame Fortune—America's Ideal Soubrette!"

## THE ARONSONS AT THE BIJOU.

The Bijou Theatre, which has been tenanted for some time, is to be managed next season by Rudolph and Albert Aronson. The house will be thoroughly renovated, and it will be run as a first-class combination house. The season will open on Sept. 2 with Louis de Lange's *The Glob Trotter*, which was produced at a trial matinee at the Garden last year.



## THE USHER.



Last week's MIRROR contained a letter from Mr. Colton, secretary of the Actors' Benevolent Fund of England, in which that institution was defended against the charge that it does not care for sick American actors in that country, although our own Actors' Fund affords relief in similar cases without reference to questions of nationality.

It is far from my purpose to embarrass the Actors' Benevolent Fund in its restricted works of charity. Within its own narrow limits it doubtless does good. But in spite of Mr. Colton, knowing tolerably well the facts from authentic sources, I cannot accept as a fact his assertion that American actors are treated by his institution with the same consideration that is shown to foreign actors by our Fund.

During the past year the Actors' Fund has been obliged to send aid to England for American professionals who were unable to obtain it there. Of course, it is impossible—for obvious reasons—to disclose names, and for that reason it is impossible to furnish publicly proofs of these matters; but if Mr. Colton wishes precise information he can procure it, undoubtedly, by applying to the Executive Committee of the Actors' Fund.

In this connection, I have received from Louis Aldrich, vice-president of the Actors' Fund and chairman of its executive committee, a letter which throws additional light upon this subject. Mr. Aldrich was struck by the absolutely misleading statements contained in Mr. Colton's communication. He explains that he does not wish to create a wrangle between two worthy charities, whose work, however, cannot for an instant be compared in point of broad and substantial relief afforded. Mr. Aldrich goes on to say:

"If there is any reciprocity, as Mr. Colton indicates, in the relief of 'alien' actors in the two countries, by the Benevolent Fund of England on one side and the Actors' Fund of the United States of America on the other, it is, I am certain, in the proportion of more than 100 to 1 in favor of the latter. In fact, to those that know, Mr. Colton's inferential statements are too absurd to need contradiction."

Our Fund has helped the indigent sick of the dramatic profession from London to San Francisco, as well as in the British provinces on this continent. A very large percentage of these unfortunates have been aliens, for hundreds of English actors in this country neglect to become citizens even when they have lived and played here a score of years or more.

In order to make the situation clearer I hope that Mr. Aldrich—who in his capacity as chairman of the executive committee knows it better than any other man—will take up this subject and shed all possible light upon it.

The Actors' Fund is the broadest charity in the universe, and there is no reason why its honest claims to that distinction should not be upheld.

While I do not agree with all the suggestions made by the *Spirit of the Times* with reference to changes in the policy of the Actors' Fund there are two among those categorically set forth in last week's number of my esteemed contemporary that ought to be adopted.

One is that money expended by our fund to relieve English actors shall be repaid to it by the English Benevolent Fund, our Fund repaying similarly the sums given to American actors in England. This—in spite of Mr. Colton's letter—would drain the exchequer of the English institution, but it would place matters upon an equitable basis.

The other suggestion is that members of the Actors' Fund shall receive notification when their dues are payable.

Hitherto no system of collecting dues has been followed. If members fall in arrears through neglect, forgetfulness or other cause, their names are dropped. The result has been that many who only needed to have their memories jogged have dropped out.

This last suggestion, I believe, is to be adopted at once. It will doubtless result in increased revenues and membership.

With Dixey, Barrymore, and Rose Coghlan in his company, organized for the Columbia Theatre in San Francisco, Mr. Stockwell has been at his wits' ends to devise a mutually satisfactory arrangement of the names in the house-bills.

The natural desire of ex-stars to see their names first has been complicated by the fact that there are more stars than one in Mr. Stockwell's strong organization.

Before leaving for the coast the other day he solved the problem by an ingenious invention, which he thinks of patenting. He will have the casts printed in cylindrical form. The result will be that there will be no beginning and no ending to the list of names.

For the three-sheet posters Mr. Stockwell has

arranged to have the names of his principal actors printed lengthwise instead of crosswise. This will also settle the question of precedence diplomatically.

Daniel D. Emmett, who composed "Dixie," has a peculiar grievance which he describes in a letter to me, from which I extract the following:

"I am in receipt of various newspapers and other influential publications every day in the week containing accounts of my poverty and distress.

"All of these articles are unintentionally false although they are meant to benefit me. Among strangers these reports do me harm; my friends and neighbors here in Mt. Vernon, Ohio, know them to be unfounded.

"I write this to let people know that I am engaged to travel the coming season with Al. G. Field's Minstrel company, and I am entirely free from want.

"The papers are doubtless actuated by the best of motives in picturing my imaginary distress, but I hope they will now understand the true state of affairs and desist."

## CHARLES FROHMAN HOME AGAIN.

Charles Frohman returned from Europe by the *New York* on Saturday. He will go to Boston this week to make arrangements for the opening of the Museum under his management on Sept. 15 with *The Fatal Card*. He will return next week and spend the rest of the Summer in the city.

"Each time I go to London," said Mr. Frohman yesterday to a MIRROR man, "I find the English managers more interested and more in touch with American theatricals. They seem more familiar with our playwrights, our plays and our actors and there is little doubt in my mind that the day is not far distant when there will be as many American plays performed in London and as many American actors treading the English boards as there are now English plays and English actors in America.

"One reason for this is the general dearth of plays abroad. This season several important London theatres closed, not because their proprietors or lessees were bankrupt, but because there was no dramatic material available. The English manager is not a fool. He wants good plays, and he does not care of what nationality the author is so long as he can write a play that will draw audiences.

"Belasco and Fyles' *Girl I Left Behind Me* is still drawing crowds to the Adelphi—in fact, that house hasn't done such a business in years. I expect Alabama to be equally successful at the Garrick when it is produced on Sept. 3 by E. S. Willard. Augustus Thomas' new play, *Don't Tell Her Husband*, will also be done in London. I expect, by Weedon Grossmith.

"William Gillette's new play, *Secret Service*, will be done at the Adelphi during the season and his *Held by the Enemy* is to be seen shortly in Paris. John Drew will present Carleton's *The Butterflies* in London; also that author's new piece.

"London managers have told me they like American plays and are always ready to produce any that have proved successful here so long as they suit their respective houses. To this end I have arranged to have a London copyright performance given of any American play that gives promise of success, and I shall probably devote much of my attention to placing American plays in London.

"I have plenty of material for next season. For the Empire stock company I have received a play by Sydney Grundy, which is to be done in London at the Comedy Theatre. I have a contract with Sardou for a new play that is to be produced in Paris, and I have new pieces by George B. Sims, Malcolm Watson, Haddon Chambers; a play yet to be written by Henry Arthur Jones, a new German comedy, also another by Von Moser; a new farce by Alexander Bisson, which will be produced at the Paris Vaudeville in October. I have also received the next play to be done at the Paris Gymnase, besides two other French plays, one a very powerful society play. William Lestocq is now finishing a new comedy for me. I also secured a new play entitled *Too Happy by Half*. I shall also produce in America Henry Arthur Jones' drama, *The Triumph of the Philistine*.

"For John Drew I have secured a comedy by Anthony Hope, who is collaborating with Edward Rose. I have also secured for Mr. Drew a strong French comedy. He will produce this season at the Empire a new comedy by Henry Guy Carleton.

"For Al. Hayman and myself I have secured the Gaiety Theatre company, which will present *The Shop Girl* at Palmer's. For his Excellency I shall bring over seventy-four people. We have also secured the American rights of An Artist's Model, for which George Edwardes will send over the entire company. We have options on Edwardes' other burlesques.

"I have arranged with W. S. Penley for a tour of America next season with his London Globe company. Alf Hayman, who will get here next Saturday on the *Paris*, will bring over all the sketches for scenes and wardrobes of *The Sporting Duchess*. I have not yet found a name for *L'Hotel du Libre* Exchange which I shall present in September at Hoyt's. I shall produce next season plays by Bronson Howard, Augustus Thomas, Franklin Fyles, Henry Guy Carleton, C. T. Dazey, William Gillette and a comedy from the French by B. C. Stephenson, one of the authors of *The Fatal Card*.

"I shall go West with the Empire stock company, which will open the season in August at Omaha. I shall return in time for the production of *The City of Pleasure* at the Empire."

\*If you want a Date Book that is complete, useful and bound in durable leather, send 25 cents for *The Dramatic Mirror Date Book*. It covers two seasons and the ruling renders it convenient for all branches of the profession.

## IN SUMMER PLACES.

"Billy" Gill is summering in Greenville, Miss. Robin Merry and Louise Arnot are visiting in New Orleans.

J. B. Booth and wife are visiting Mrs. Agnes Booth-Schoeffel at Manchester-by-the-Sea.

Mrs. Georgie Dickson, accompanied by her daughters, Mrs. Charles Drew and Mrs. Ben Stern, left for Asbury Park last Thursday. Mrs. Dickson has just closed a very satisfactory season with Ford's stock company at Baltimore.

Lotta Hollywood is summering at Bassett Cottage, Pawtucket, R. I.

Henrietta Crosman is at her home in Montclair, N. J., for the Summer.

D. H. Harkins is spending the Summer on his farm at White Plains.

Manager Frank Conant, of the H. S. Taylor Managers' Exchange, is spending the Summer at his cottage, Bath Beach, L. I.

Garland Gaden left New York last Wednesday for his country residence at Grand Mound, Ia.

George B. Miller, who last season played Colonel Moberly in Alabama on the road, has gone to his home in Buffalo for the Summer.

Robert Stodart is summering at Lake Hopatcong.

Annie Mack Berlein left for Asbury Park last week, and will remain there during the Summer.

Lola Morris is spending a part of her vacation with relatives at Keuka Lake, N. Y. Later she will visit Brighton Beach.

Dorothy Kent has gone to her mother's home in Haverhill, Mass., for the Summer.

Among the professionals who are summering with John T. Kelly at The Oaks, in Mt. Clemens, Mich., are Chaucery Olcott, Happy Ward, of Ward and Vokes, Mark Sullivan, Phil Sheridan, Thomas H. Winnett, Tony Williams, Charles H. Young, Bobby Gaylor, Lizzie Raymond, Sadie Hasson, Charles Mason, and Joe Kelly.

George H. Primrose is enjoying the fruits of his own production on his farm in Mt. Vernon.

Sam C. Miller and his wife, Maude Marie Harcourt, are summering at Christiana Lake, Mich.

William Collier and his wife, Louise Allen Collier, are entertaining a party of friends at their Summer home, "Collier's Cosy Cottage," at St. James, L. I.

Kate Toncray has gone to Lake George to spend a few weeks with relatives who have a charming cottage there.

Frank Callahan is summering at Deer Park, Md.

Ella Dunbar is spending her vacation at Atlantic City.

Leon M. Polachek will remain at Atlantic City until the beginning of rehearsals for Charles H. Yale's *Devil's Auction*, of which he will be musical director for his third consecutive season.

David Belasco and Mrs. Leslie Carter are at Oakland, Md. Tunis F. Dean is also spending the Summer there.

Mark Murphy and wife are summering at Walnut Beach, near Milford, Conn.

D. H. Harkins is on his farm at White Plains. *The Home Journal* says that his ten acres "give him health and exercise, keep him brown and brawny, and between hay and grass and sowing and reaping Farmer Harkins gets mental exercise in rehearsing the new role in which he will appear with Mansfield at the Garrick in September."

Miss St. George Hussey is at her cottage at Newtown, L. I.

Emmet Corrigan will go to Saratoga shortly.

Burt Haverly is a guest of Conant and Garrison at the Virginia Villa, Bath Beach.

J. E. Toole is summering occasionally at the Betterson, Md., fishing grounds.

## AMERICAN SOCIETY OF SCENIC PAINTERS.

Henry Hoyt is painting tapestries for the outdoor Shakespearean performances at Saratoga and Lake George.

John W. Rough returned Saturday from a ten-days' sketching and yachting cruise on Long Island Sound.

Ernest Gros is busy with scenery for Francis Wilson's new comic opera.

John Hillyard has gone to a season's engagement at Forepaugh's, Philadelphia. His first work will be on Harbor Lights.

George Becker is engaged for the Summer and Fall at the Albert Studio.

John H. Young is at work on the new act-drop for the Grand Opera House.

Leon Mohn is painting with Ernest Gros at the Standard.

Frank A. Connor has gone to Atlantic City to spend six weeks.

James Fox, at the Dodge Studio, is at work on a new act-drop for an out-of-town theatre.

L. W. Seavey is painting new scenery for Thomas Keene.

D. Frank Dodge is on W. A. Brady's new production, *A Great City*.

Hugh L. Reid is painting the new act-drop and stock scenery for the Hoboken Theatre.

Louis Young is busy at the Grand Opera House.

Ernest Albert has designed the scenery for Nat Goodwin's new play by Henry Guy Carleton.

Richard Marston is painting the scenic outfit for Della Fox's new comic opera.

Time at the leading studios is nearly filled. Managers have been slow in placing their orders. Two studios have fifteen and fourteen scenes respectively under contract for September openings. By August 11 every scenic artist in the country will be pressed with work.

The Heart of Maryland will be presented in Washington on Oct. 7.

## PROFESSIONAL CARD RATES.

The charges for inserting professional cards in THE MIRROR for short terms are as follow:

Two-line display cards:	
One time . . . . .	\$ 0 35
Four times . . . . .	1 25
Thirteen times . . . . .	3 00
Ten-line cards:	
One time . . . . .	1 00
Four times . . . . .	3 50
Thirteen times . . . . .	10 00
Twenty-five line cards:	
One time . . . . .	2 50
Four times . . . . .	9 75
Thirteen times . . . . .	25 00

Larger cards are published at the rate of \$1 an agate line for three months. The matter in professional cards will be changed as often as the advertiser desires without additional cost. Copy for changes must be in hand on Saturday morning to insure publication in the subsequent number.

## CUES.

Before Courtenay Thorpe leaves England for America he will produce in London Charles Hannan's Opium Eater and his own dramatization of Helen Mather's novel "The Story of a Sin." Neither play has been seen in London yet.

Catherine Lewis is giving a series of open air performances in Staten Island and other adjacent points. The programme consists of *As You Like It*, also a number of short plays, including by permission of A. M. Palmer, sketches from Trilby.

A dispatch to the Chicago *Inter-Ocean* from Keokuk, Ia., announces the death of H. S. Farrar, grandfather of Arthur F. Clark, of La Shelle and Clark, managers of Frank Daniels' Opera company. The dispatch further states that Mr. Farrar left an estate valued at \$50,000, the major portion of which falls to Mr. Clark.

Who wants an active business manager? Wire or write, Frank R. Bennett, MIRROR office.\*

Joseph Garland, manager Primrose and West's Minstrels, announces as a special feature with that famous organization next season an original production by Mr. West entitled *The Vanishing Grenadiers*, an idea of Mr. West's own conception, which it is said will be a surprise in minstrelsy.

Willard Spenser's Princess Bonnie will open the regular season at the Broadway Theatre on Monday, Sept. 2. An elaborate production is promised.

E. D. Ehrman, of the firm of Newman and Ehrman, managers of the Grand Opera House at Helena, Ark., was in New York, last week for the purpose of booking attractions for his theatre next season.

The suits of May Mortimer and Kate Ellis against Conroy and Fox, to recover salaries, have been decided in favor of the plaintiffs.

The New York Lyceum company opened at the Baldwin Theatre, San Francisco, last Monday, in *The Case of Rebellious Susan*, before a large audience.

W. M. Kelley telegraphs from Eau Claire, Wis., that Marie Wellesley's Players have been very successful in La Crosse and in that city.

The Tabers will produce the first part of Henry IV. with elaborate scenery and costumes on Sept. 2 at Milwaukee, and appear in it later at the Herald Square Theatre.

L. J. Rodriguez, formerly manager of the Academy of Music at Milwaukee, broke his ankle and sustained severe bruises while riding a bicycle at Bath Beach one day last week.

Alphonse Phillips and wife (Agnes Carlton) have been members of a stock company managed in Jacksonville, Ill., in the interest of a street railway company since July 1. The season will close on Aug. 1.

It is said that Eugene Sandow will tour Europe season of 1896-97 with the company that will appear with him next season in this country.

Little Robinson Crusoe enters upon its second month at the Schiller Theatre, Chicago, with every indication of a permanent success. A novelty is the barefoot Trilby dance by Ollie Redpath and the Gehrue Sisters.

Frank Russell has closed with the Kensington Stock company, and is at his home in Philadelphia.

Ola Hayden, the contralto, had been billed to appear at the Ludlow Lagoon in Cincinnati this week, but the contract with her was made in ignorance of the fact that a prior contract made by her with James Fennessy, of the People's, prohibits her playing at any other house here than the People's. Upon this coming to light her engagement at the Lagoon was cancelled, and Thomas Waldron was engaged in her place.

Manager Frank Norcross has recovered from his recent illness, and has returned to the city.

A report was published in a New York paper last week that Allie Fisher, the child artist, daughter of George Brennan, of the firm of Brennan and Wheeler, of Providence, R. I., was dead. The story was untrue. Miss Fisher is alive and well.

Judge McAdam has granted to Kathrina H. Perlet an absolute divorce from Herman Perlet.

Walter Sanford will bring his engagement at San Francisco to a close on Saturday night and will return to New York early in August. In his absence his interests have been looked after here by George L. Harrison, his general representative.

Marshall P. Wilder returned on the *New York* last Saturday.

Harry Clay Blaney, who goes with Henderson's *Sinbad* next season, had a shaking up last week that he will not soon forget. Mr. Blaney is an expert horseman. He was making a trip from Columbus to Newark, 40, and when about ten miles from Newark, his horse stumbled and fell, throwing him violently against a barbed wire fence.







# NEW YORK THEATRES.

## GARDEN THEATRE

Evenings & M. Matinees Wednesday and Saturday.

# COMPLETE TRIUMPH OF

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Billy Emerson heads the bill at Keith's this week. He is doing a clever new act. The other entertainers are Guyer and Goodwin, the acrobatic team; Ward and Curran, "the two Clippers;" Cheridah Simpson, pianist and soprano singer, recently with Bill Hoey's company; the California Trio in a Chinese laundry sketch; Nettie De Coursey, singing soubrette; Baldwin and Daly, the Happy Hottentots; Willett and Thorne's Comedy company in a sketch called A Harlem Flat; Symonds, Hughes and Rastus in negro sketches; Charles E. Grapewin, eccentric monologist; Morton and Rawley, in "Pickings From Puck"; Mlle. Kate Michelena, operatic singer; the Sisters Whalley, musical specialties; R. M. Carroll, the dancing expert; and the Crane Brothers in their quaint specialty, "The Mudtown Rubes."

#### Koster and Bial's Roof-Garden.

There are a number of changes here this week. The bill is headed by Senorita Lola Vherri, the Spanish dancer, who presents a new creation of her own, entitled "Sunbeams and Violets." The Three Hawthorne Sisters are also a new feature; they do their new specialty, "The Bloomer Girls." The other new people who appear are Daisy Mayer and her band of pickaninies, Harry Gilfoil, the whistler and mimic; Kokin, the Japanese juggler, and Harry Le Claire and Ed. Leslie. Those who hold over from last week are John W. Ransome, "The Ruler of New York;" Marietta and Belloni, with their performing cockatoo; Clarisse Agnew, comedienne and dancer; Ganivet, the funny Frenchman; the Egger-Rieser Trou e of Tyrolans, and Dr. Leo Sommer's Hungarian Gypsy Orchestra.

#### Proctor's.

Eva Bertoldi heads the list at Proctor's this week; she is an expert contortionist and hand-balancer; the rest of the bill, which is as long as usual, includes the Lundgrens, acrobatic comedians; the Wood Sisters, character change artists; Dikks and Wade, comedians; Sisters Beumont, singers and dancers; Ned Monroe, burnt cork comedian; Leslie and Tenny, Irish comedians; Whiting and Sheppard, acrobatic comedians; Tony Williams, mimic; Daly and Hinton, comedy sketch artists; Estelle Winston, ballad singer; Bébé Riel, singer and dancer; the McVickers—Martin Trio, in The New Conductor, and the Mullalys, Irish comedians.

#### American Theatre Roof-Garden.

Smith and Cook, the acrobatic singing comedians, are the feature this week; it is their first appearance here. Madge Ellis continues her success and is a warm favorite. Others on the programme are James Thornton, whose new "Reform" song is a great go; Gallagher and West, comedians; Paulo and Dika, Parisian duettists; Edgar Ely, "The New Man"; Mlle. Lolittie, electric dancer; Thomas J. Ryan, the popular Irish comedian; William Cameron, comedian and dancer, and Mae Reynolds, serio-comic.

#### Madison Square Roof-Garden.

The bill this week is of the usual good quality, and includes the Midgley, in their sketch "Oh, What a Picnic;" Montague and West, the clever musical-comedy artists; Press Eldridge, commander-in-chief of the Army of Fun; The Gaiety Girl Trio, Haines and Pettigill, comedians; Etta Berger, singer; Tortajada and her Spanish troupe; Ruth the dancer; Caron and Herbert, acrobats; Kitty Gilmore singing soubrette.

#### Casino Roof-Garden.

An unusually good bill is offered this week. It includes the Original Big Four, Master Martin, Billy Courtwright, Kattie Wells, serio-comic; Dorothy Drew, soubrette, Russell and Pearl, musical comedians; Sanford and Lee, comedians; Annie Lloyd, change artist; Billy Johnson; La Petite Adelaide, dancer; Bessie Phillips, comedian, and the Sisters Leigh in their Trilby dance.

#### Central Music Hall.

The bill includes La Moyne Brothers, comedy bar performers; Edward and Josie Evans, juvenile performers; the Donovans, Irish comedy act; Fields and Lewis, parody singers; Jack and Rosa Burke, comedy sketch artists; the Bonitas, duettists; Mlle. Valencia, French singer; Tom Mack, vocal comedian; and Mora and Goodrich, grotesque skaters.

#### LAST WEEK'S BILLS.

**CASINO ROOF-GARDEN.**—Large audiences have been in attendance during the past week at the Casino Roof-Garden, where a thoroughly enjoyable entertainment was furnished. The Mimic Four do a turn in which they take off, very cleverly, all the prominent men now in the public eye, and the Trilby characters. They held the stage for half an hour, and there was not a dull moment during that time.

The funniest people the writer has seen during his meanderings for some time past are the two little pickaninny drum majors who head the pickaninny band. They should be given a little more time to perform with their bitons. The pickaninny dancers were as nimble as ever. Master Dick, one of the four wonderful Gardeners, is an expert with the biton, and his performance, together with the musical feature, is warmly applauded.

Connors and Gilson do a tumbling act in which they both try hard to break their necks, it would seem. Annie Edwards is a comely serio-comic artist whose songs were well received. Lizzie Derious Daly is in her second week here. Her impersonations of the swell are clever. Conroy and McFarland, an Irish team, have some witty sayings which they rattle off with good effect.

La Petite Adelaide, the winsome little danseuse, has firmly established herself with the patrons of the Roof. She sings and dances in a manner which might well be copied by others older in the profession than she.

Lynn Welch, grotesque comedian, Len Ross, the Mala Melba, Harry Foy, and the Leigh Sisters do their share of the evening's entertainment cleverly.

Manager James Lederer seems to be all over the roof at one time; he is always busy looking after the comforts of the audience.

**CENTRAL MUSIC HALL.**—Clifford and Huth put in last week at this house, and although they were last on the bill they were by no means least.

Their clever sketch kept a large audience in a continual uproar from beginning to end. The darkey songs introduced were well sung and the characterization true to life.

Nettie De Coursey had a lot of fun with a prominent East Side wholesale meat dealer, who was standing in the audience near the stage. In her song, "Won't You Marry Me?" she lighted on him, and for a few minutes made his life miserable. He blushed as red as a raw porterhouse, but bravely stood his ground, and was finally rewarded by being presented with a large Amer-

ican beauty rose, which he sported in his button-hole for the remainder of the evening.

Thompson and Collins sang some new songs, which were well received, and the majority of their jokes were new and good.

Patterson Brothers performed some difficult feats on horizontal bars. That they are favorites was easily demonstrated. John and Nellie Healy presented their plantation songs and dances in an acceptable manner. Fish and Quigg are a long and short team of eccentric comedians, whose work, while good, seemed to lack that indefinable something which makes it go with a rush.

Daisy Mayer appeared without her pickaninies or burnt cork, but she herself is sufficient.

Barr and Evans did a farm sketch, the tumbling in which was good, but the hayseed talk was far from being natural.

**MADISON SQUARE ROOF-GARDEN.**—The bill was unusually good last week. The programme was started by the Empire City Quartette who sang two sensational songs, and a medley which was very well done. Berger and Moore, the character change artists, are two pretty, vivacious young women, and their songs and dances were very pleasing; they made three changes, their last specialty being a satire on Trilby, in which they danced to the music of "Ben Bolt," played in jig time. Caron and Herbert, the acrobats, did some wonderfully clever tumbling, and slapped each other about the stage in the most approved pantomime fashion. Frank Bush told his string of stories, including one about deviled crabs, which left a very Bowerlyish taste in the mouth of the spectators, though it must be confessed it created hearty laughter. Madeline Marshall, a pretty little woman, sang a song to the air of "Oh, Mama," and one or two others, and danced gracefully, winding up with a couple of handspings, which accomplishment seems to be a necessary part of the duties of every serio-comic nowadays. Cushman and Holcombe appeared in a sketch in which there was considerable singing of a very good quality. Miss Cushman sang a song in which she imitated a child with great success. Mr. Holcombe's clothes were very well cut. Bentley and Cameron, the California musical team, made their usual hit. Their business with the incandescent light is very funny. Senorita Tortajada and her troupe repeated their success. They have been engaged to appear here until July 28. Ida Howell, who was indisposed, was replaced by Dorothy Drew, who sang three songs; she ought to practice her dancing, as the few steps she did were extremely graceful. Edith Murray performed a skirt dance which was remarkable as an exhibition of high kicking and contortion work; she was well received. Frank Lawton wound up the performance with his whistling and bone solos, which were noticed last week.

**AMERICAN THEATRE ROOF-GARDEN.**—Charles A. Allen sang some parodies fairly well, and started the ball rolling; (it is a hard thing to awaken much enthusiasm when you are first on the bill. Annie May, a serio-comic sang some songs in the regular serio-comic way, and then Charles Robinson, an Irish comedian sang and talked and danced with wonderful vigor; he ought to freshen up his stories however. "The peeries-dancer" Carlotta, and the comedian Charles E. Grapewin, performed in a sketch which was hardly adapted for a roof-garden, though it ought to go well in a theatre; their singing of Hoyt's song "It's English as You See It on Broadway" was the best thing they did. A young girl who masqueraded under the name of "Extra" undertook to sing "What Could The Poor Girl Do?" She forgot the words of the song and had to leave the stage in the middle of a verse to find out what came next, and then came back and finished it much to the delight of the audience, many of whom looked as though they would like to find out where she bought her nerve food. William Cameron, the comedian with the high tenor voice, which he uses both in singing and speaking, did some acrobatic dancing which was applauded. Madge Ellis, who is the shining star at the American, was warmly welcomed on her appearance, and her songs went with a dash which was refreshing. Will F. Denny sang some songs in a good strong baritone voice, with a clearness of enunciation which was charming; he is one of the best singers in the vaudeville. Paulo and Dika, the Parisian duettists, who are picking up a little more English every week, sang some songs in French which were presumably enjoyable, as those who understood them applauded vigorously. James Thornton sang his parody on the "Spanish Students" as a starter; while he was singing he was interrupted by some fresh young men, but he paid no attention to them until he had finished his song, when in a few well-chosen words he gave them a calling down which was much relished by the rest of the audience. Mr. Thornton then gave a monologue about the modern melodrama, which proved that he had not read Jerome's "Stagehand" in vain; he also sang a song about the reformers, which was very clever. The four Trilby dancers wound up the programme.

**PROCTOR'S.**—Elmie Adair, who headed the bill, and who is said to have won great honors in the Orient, appeared in a sketch, assisted by Mr. Vanderlip. Miss Adair's dancing is very fair, but her acting in the travesty was very tame. Her assistant was evidently selected for the purpose of having her shine by contrast with him. McCoy and McEvoy appeared in an Irish sketch, in which there was considerable dancing, with which branch of stage art they appear to be thoroughly familiar. William Courtwright was fairly amusing as the stuttering boy, and made a real hit with his last song. Stewart and Gilson, one a slim man and the other a very stout woman, gave a very funny boxing sketch, in which the woman seemed to be able to take as much or more punishment as the man. Mr. Stewart sang a song, which was made up of a string of old jokes, all good ones though; the lines were well put together.

When Nellie McCoy appeared the footlights were turned off and a calcium light was thrown on the stage. Miss McCoy was dressed as a child of the slums, and sang a song about the hovels of the poor. Though an overnight, however, she neglected to remove her diamond earrings, which shone brilliantly in the rays of the calcium, and took all the effect from her song. Her dancing later on in a very fancy dress was first-class. The Glee played on several instruments, and Mrs. Glee sang some songs, winding each one up with a remarkable high note. Mr. Glee is advised to put more life into his work. Kitty Gilmore, who sang some popular songs including "Venus," was ably assisted by a small boy in the gallery; the boy was very warmly applauded, and ought to be on the stage; it was impossible to learn his name otherwise it would be given cheerfully.

Fanny Gonzalez, sang; her acting was much better than her voice, but she was very pleasing. Leonard and Hart, who were down on the programme as "eccentric entertainers, who have thought out something different from the stereotyped sketch," gave a fair performance; their jokes were all taken from the little red book of conundrums, price ten cents, postpaid, and included such novelties as "Why was Eve made?" "For Adams' Express Company," and others of equal spiciness. The others who appeared were Snyder and Buckley Delmore and Pasquelina, Kamochi, Ralsley and Simmons, and the Bremans.

**KEITH'S UNION SQUARE.**—George W. Monroe proved a good drawing card last week, and his quaint sayings in the character of Aunt Bridget brought incessant

laughter. He ought to cut out some of the Mrs. Malapropisms, however, and supply their place with some real humor. Ward and Curran were well received on their entrance, but they did not do anything wonderful. Mr. Curran has a sweet tenor voice, and sang "The Sunshine of Paradise Alley" splendidly, but Mr. Ward's efforts at fun-making were at times distressing, and at other times rather enjoyable. It is a great mistake for a comedian to pause in his work when he finds he is not creating laughter, and try to force the audience to applaud him; it is an English trick, and American audiences soon get out of patience with a performer who insists on making them laugh at a joke in which there is no humor. Howley and Doyle, the dancing Bean Brummels, proved themselves expert dancers, together and singly. Charles F. McCarthy, assisted by Crimmins and Gore and a company of seven or eight people, gave his new sketch, and won the favor of the audience from the start; Mr. McCarthy's brogue is much richer and his conception of the character of the Irishwoman is much better than Mr. Monroe's. Alida Perrault, soprano, sang some high-class songs in a manner which showed that she had had her voice carefully cultivated. Wolf and Seville gave a negro sketch, which needs considerable revision before it becomes very successful; as an attempt to depict real negro life, however, it is to be commended. John C. Leach, the Chinese impersonator, made a hit with his imitations of animals; the rest of his work, however, was not very intelligible. The Tommy Atkins Quadrille was well danced by Leola Belle, Louis Martinetti and the corps de ballet; Rice and Elmer did some very funny work on the bars, and Robelli and Zelma did a musical act which was refined and well arranged. "Senator" Frank Bell gave vent to some new ideas in his stump speech, and the Allen Sisters acquitted themselves creditably in their singing and dancing specialties. The Edisons pleased with their music, and Lozell and Alvarez proved themselves adepts in the line of acrobatic comedy.

#### "THE RULER OF NEW YORK."



JOHN W. RANSOME.

At the first glance the above picture might be taken for a likeness of Richard Croker, the famous Tammany chieftain, but it is not. It is a likeness of John W. Ransome, who makes up to resemble Mr. Croker, when he sings his celebrated song, "The Ruler of New York."

Mr. Ransome was born in 1862, at St. Joseph, Mo.; he began his stage career in 1873 as a black-face comedian, at Mitchell's Comique, St. Louis, which was before that time known as Ben de Bar's Theatre. He was successful for a number of years as a variety actor, and finally secured a play called Across the Atlantic, in which he starred successfully for over ten years, appearing in almost every city and town in the United States.

Mr. Ransome gave up starring several years ago, and appeared in different productions, making several successes, notably in Arcadia at the Bijou, and with Fanny Rice in A Jolly Surprise, during the season of 1892-93. He also played the comedy part in Puritania with Pauline Hall's company, and when the season of that organization closed he secured an engagement at the American Roof-Garden. While filling this engagement he conceived the idea of making up as Croker, and singing his song, "The Ruler of New York," to the air of the Admiral's rule in Pinafore.

In speaking of this specialty to a Mirror man yesterday, Mr. Ransome said: "My 'Ruler of New York' has been a success from the first. It was a little nervous about it in the beginning, but it took so well that in the words of the song, 'I haven't done anything but it.' It was a great piece of luck for me; since last Summer I have not missed a week, and I could have filled my time twice over. The sketch has been just as well received out of town as in New York, especially in Boston where they seem to keep well posted on New York affairs."

Mr. Ransome has been engaged indefinitely at Koster and Bial's Roof-Garden. He is a real, up-to-the-minute comedian, making frequent changes in his act, which is highly appreciated by his audiences.

Personally Mr. Ransome is a hearty, whole-souled man, who is able to enjoy a joke as well as tell one which faculty enables him to cater successfully to the wants of the fun-loving.

#### AN INTERESTING SUIT.

Zarmo, "the upside down" juggler, was sued by the managers of the Royal Aquarium in London, a few days ago, for breach of contract in refusing to go through his turn at that place of amusement.

It seems the managers took the liberty of changing the time of Zarmo's turn from 11 o'clock to 4:30, which change, Zarmo claimed, they had no right to make.

The managers refused to fix the time to suit Zarmo, who had other engagements to fill, so he refused point-blank to appear.

The Court decided the case in favor of the plaintiffs, with an award of damages amounting to ten guineas, without costs.

#### THE "MIRROR'S" PARODY.

The parody on "O Promise Me!" which was published in last week's Mirror, has already been taken up by several comedians. H. L. Webb sang it on Friday evening last in Williamsport, Pa., and had to respond to two encores, singing the last verse twice. John W. Ransome will introduce it at Koster and Bial's next week.

#### A WELL-KNOWN MANAGER.



F. F. PROCTOR.

THE MIRROR takes great pleasure this week in sending to its readers a picture of F. F. Proctor, who occupies quite a prominent place in the vaudeville world. During a chat with a Mirror man in his cosy office on Twenty-fourth Street, Mr. Proctor said:

"I was born about forty-three years ago in Dexter Me., of American parents. At the age of twelve years went upon the variety stage, and ever since then I have been identified with theatricals. For fifteen years I trod the boards as a specialty performer. Then I went into management."

"What was your first venture as a manager?"

"I leased a vaudeville theatre on Greene Street in Albany, which was known as Wood's Theatre, in 1877, and continued there until I formed my partnership with H. R. Jacobs."

"How long did the firm of Jacobs and Proctor exist?"

"For four or five years, during which time we managed twenty theatres and a number of traveling companies. When we decided to separate, we made an amicable division of our business, and since that time I have gone it alone."

"What theatres have you under your control at present?"

"The Leland Opera House, Albany, the Opera House, Hartford, the Twenty-third Street Theatre and my Pleasure Palace in New York. I have no traveling companies under my management just now, but it is more than likely I shall send out a very strong company next year, which will be made up of artists who have achieved notable successes at my New York houses."

"What are the prominent features of your new theatre?"

"Well, it will be to my mind an ideal place of amusement. It is the result of many years of study of the tastes and wishes of the New York public. It will have a number of features which will be fully described in a week or so, and which will open the eyes even of those who are accustomed to theatrical luxuries."

"Do you find it easier to run your theatre as a vaudeville house than as a home for the drama?"

"No, on the contrary, it necessitates a great deal more work. In booking plays we can depend upon the record of the play, and the general reputation of the company, but in engaging vaudeville artists, the merits of each separate act must be carefully inquired into, lest a mistake be allowed in allowing an act to go on which would not suit patrons."

"Do you think the present craze for vaudeville will last?"

"I think so, for the reason that the performances are becoming better and better every day. The vaudeville ranks are being constantly swelled by the addition of men and women of intelligence, many of whom come from the regular dramatic field, because the vaudeville stage offers them better opportunities, and what is more important, better remuneration for less work. I shall continue to present vaudeville at my New York theatres until I find the taste of the public is an ergoing a change, when I will change with them, always, however, presenting entertainments of the best class."

Mr. Proctor has a handsome home at Larchmont-on-the-Sound, where he resides with his family, which consists of his wife, two daughters and a son. He is a genial, pleasant man, easily approached and without superfluous airs that so many successful men assume.

#### JOHN D. HOPKINS' SUCCESS.

John D. Hopkins has won note within a year by putting discredited and run-down theatres in St. Louis and Chicago on a paying basis. Mr. Hopkins had long been known as a successful road manager and he is now famed as one of the most enterprising boomers of popular-price amusements in the West. He has put the old Pope's Theatre, St. Louis, to the front as a continuous-performance house, and has followed his success with that house by placing the People's in Chicago on a like basis. Mr. Hopkins has also taken hold of another Chicago theatre, the Standard, on the West Side, which he is converting into a handsome house. It will soon be opened. In St. Louis, it is said Mr. Hopkins will by October be the lessee of an entirely new theatre and roof-garden which is being built expressly for him in the magnificent Century Building, now in process of erection on the site of Pope's Theatre. This building will cost \$1,250,000. The possession of a chain of continuous-performance theatres will make Manager Hopkins a strong factor in amusements as he will have to direct affiliation with New York.

#### A CLEVER BURLESQUE.

Trilby has been burlesqued so much of late that the people are getting tired of it. The Mimic Four, however, who performed in a burlesque on the familiar theme at the Casino Roof-Garden last week, have secured a skit which not only does not weary the spectator, but is positively refreshing by reason of its many clever lines and catchy music.

The sketch was written by George W. Day, a clever young comedian, and the music was furnished by William Nelson, a well-known musician.

The Mimic Four are James Horan, William Van Dusen, A. L. Brock, and Paul F. Nicholson, Jr. Their success is all the more deserved since they had the greatest difficulty in convincing managers that they had something really good. Now that they have made a hit, they have received offers from a number of responsible managers for next season.

#### A SAD CASE.

Mrs. Kate Burke, wife of John Burke of the Burke Brothers, a well-known variety team was sent to the Almshouse last week, by Justice Goetting, in the Lee Avenue Police Court, Brooklyn.

Mrs. Burke has been living at No. 99 Stockton Street for some time past, but was dispossessed several days ago for non-payment of rent.

Mrs. Burke's husband left her in September last to fill an engagement in San Francisco; she heard from him regularly until about three months ago, since which



time she has lived on the money she had saved. The money finally gave out, and she was soon in the greatest distress.

Three of Mrs. Burke's children are in St. Dominick's Home; the other, a four months' old infant was sent with her to the Almshouse.

#### J. J. ARMSTRONG'S INJURIES.

James J. Armstrong, the popular vaudeville agent, who was injured by the fall of the building during the Elks' Convention at Atlantic City, was brought to his home in this city on Saturday.

His injuries consist of two severe fractures of the left ankle, a sprain of the right ankle, and a bad scalp wound.

The broken leg has not been set as yet, owing to the painful flesh wounds, which are being treated by skillful surgeons.

It will probably be many weeks before Mr. Armstrong will be able to attend to his business. He has the sympathy of many friends. His wife and daughter, who were injured at the same time, are progressing favorably.

#### OTERO'S LATEST.

La Belle Otero, the dancer, who was at the Eden Musee a few seasons ago, and who is now at the Folies-Bergere, Paris, caused a sensation the other day by attacking a linen draper and his wife who had come to her apartments to collect a bill. The tradesman has lodged a complaint against her with the Commissary of Police of the Quartier des Bassins.

According to the statement of M. Capdeville, the linen-draper, the dancer owes him 500 francs, which he has been unable to collect. He threatened to ask her for the money at Longchamp on the day of the Grand Prix, and carried out his threat, though he did not succeed in making a show of the dancer as he had intended, by climbing into her carriage and refusing to leave it until he had been paid.

She told him to send his wife to her house at 2 o'clock the next day. He did so, but as an extra precaution, he went with her. When they arrived at the house they found Otero with several friends. As soon as they entered the door, the dancer's secretary told Capdeville he would have to apologize on his knees for writing an insulting letter to Otero. At the same time, Otero hurled a decanter at him, and when he tried to return the compliment with the decanter, he was seized and thrown to the floor, while the enraged Otero screamed, "Kill him! kill him!"

Mme. Capdeville broke a and window cried for help. The row lasted for ten minutes, when the Capdevilles managed to escape, although according to their story, Otero barred the way with a revolver in her hand.

Otero states that the linen-draper overcharged her disgracefully, and that he annoyed her constantly with demands for payment. She says he attempted to strike her, when her friends interfered and prevented him from doing her any harm.

#### VAUDEVILLE JOTTINGS.

Letta Hollywood will have a new dancing specialty, which she will soon rehearse under the direction of Professor Constantine.

John F. Fields' Dramatic Cards will begin their season on Aug. 17 at Waldmann's Opera House, Newark, N. J. Those already engaged are Joseph Flynn, Charles F. Gallette's troupe of performing monkeys, Carroll and Hinds, the Weston Sisters, Mays and Hunter, Lalar and Chester, Mons. Lea Fleur, and McCarthy and Reynolds. An afterpiece, written by Joe Flynn, entitled O'Sullivan's Flirtations, will be produced, in which six Triby dancers will be introduced.

E. F. Albee and A. Paul Keith are enjoying their European trip immensely. They celebrated the Fourth of July in true American style in Switzerland. They will climb the Alps, and will visit Italy and Spain before returning to Paris.

Lydia Veemans-Titus, assisted by Fred J. Titus, played a special engagement at the Madison Roof-Garden in Chicago, last week.

Bessie Bonnell's engagement at Keith's Boston Theatre last week was very successful. She sang several new songs.

During the Christian Endeavor Convention in Boston, thousand of the delegates stole away from the meetings, and enjoyed the performance at Keith's Theatre.

W. S. Cleveland's Greater Massive Minstrels will be a big company this season. The troupe will include twenty-nine white minstrels; twenty-seven black ones; a troupe of four Arabs and the Mikado's Court Japanese Troupe of acrobats ten in number. There will be a Triby burlesque, of course, and two first-prizes, three hands, two orchestras, and numerous other features.

The Fairmount Park Auditorium Company, operating the new summer theatre at Fairmount Park, Kansas City, Mo., will on July 29 inaugurate a season of high-class vaudeville, engaging the finest talent that the profession can produce. Their season of comic opera and pastoral productions has been a great success and they intend to push the latest popular craze for high-class vaudeville performance. They advertise for performers in another column.

The latest importation for Hopkins' Trans-Oceanic company is Apollo, who does a bounding tight wire act, which is said to be very startling. He will sail for America with Jester, the Irish ventriloquist, on Aug. 11.

The Supreme Court Judges of Pennsylvania attended a performance at Keith's Bijou in Philadelphia in a body, recently, on the invitation of P. F. Nash, the resident manager.

Eckert and Berg, who were warmly praised for the work by THE MIRROR a few weeks ago, have signed with a first-class farce-comedy company for next season.

Billy Emerson's engagement at Keith's Union Square this week will be his last New York appearance before joining Weiler and Field's company for the season of 1895-96.

Guyard and Goodwin performed their new acrobatic comedy sketch the first time in New York on Monday, at Keith's Union Square.

Tux Minion has received a letter from H. Henry, in which he expresses himself as being highly pleased with the vaudeville department of THE MIRROR. Mr. Henry will accept our thanks for his kind words.

The people so far engaged for Hopkins' Trans-Oceanic Star Specialty co., are the Rossow Brothers the midjet athletes; Giovanni and Murray; known as the Terpsichorean Venues; Apollo, tight wire artist; Jester, the Irish ventriloquist; Robetta and Doretta, the acrobats; Ryan and Richfield, the favorite comedy team; Ford and Francis, vocalists; Moore and Karcher, musical comedians; Tom Mack, the plain comedian; and Fulgora, the transfigurator.

A West Indian negro stood in front of THE MIRROR office one day last week and sang "The Palms" in a rich baritone voice which was remarkable for its strength and sweetness. He is afflicted with rheumatism, and hobbles along with the aid of a crutch and a cane, but sings splendidly in spite of his aches and pains. If the roof-garden managers are looking for a sensation, they might do worse than to hire this man, and let some of the weak-voiced serio-comics go.

Bennetto, the contortionist, returns to the Madison Square Roof-Garden for two weeks, beginning Aug. 3. His work is acknowledged to be most original and clever.

Phyllis Allen, the phenomenal contralto, has signed for next season with Fields and Hanson's Drawing Cards. In her repertoire she will include the high class ballads and latest operatic selections.

The Auber Sisters, duettists and change artists, have signed for next season with Rice and Barton's company, and will play in the comedy, McDoodle and Poodle.

The musical act of the Whalley Sisters who are at Keith's this week is clever. The sisters are well known out West, and this is their first appearance in New York.

Kate Michelson made her continuous performance debut at Keith's this week. She is the wife of the well-known tenor, F. Michelson.

Alice Montague and J. Roger West, who are performing at the Madison Square Roof-Garden this week, are an exceptionally clever musical team. Their repertoire contains nothing but the choicest selections, and their dialogue and jokes are fresh, up-to-date and genuinely amusing.

E. Franklin, who has been connected with the enterprises of Manager M. S. Robinson, of Buffalo, for three years, has resigned, and will go in advance of On the Bowery next season. Mr. Franklin, while employed by Manager Robinson, was successfully press agent and manager of the Musee Theatre, press agent of the Lyceum and Court Street theatres, Buffalo; the Academy of Music, Toronto; and the Musee Theatre, Rochester; and business manager of the Court Street Theatre, Buffalo. Last Winter he went abroad as representative of several managers of vaudeville.

Cheridah Simpson has entirely recovered from her recent illness, and is appearing at Union Square.

Tony Pastor was made to say in last week's issue that he had secured Bessie Bonnell for a six weeks' engagement. What Mr. Pastor said was that he had secured Bessie Bonnell for a six weeks' engagement.

The Mirror Quartette is the title of clever vocalists and performers who have made a hit. Charles Boyde is first tenor, and plays a mandolin; R. S. Davenport is second tenor and plays a mandolin; Andrew Lyman is baritone, and plays a solo mandolin; and Forrest Russell, the basso, plays a guitar. Aside from their quartette work, these performers appear in a musical farce-comedy sketch that pleases.

Nick Hughes, an American negro performer, is at the Pavilion Music Hall, London, doing an act called The Coon.

"The Figgie Who Roamed," Carrie Roma's song, has made a hit in the West, where it has been sung by Miss Roma, Gracie Plained, Josie Lafontaine, and others with marked success.

A. H. Fitz Music Company, Minneapolis, Minn., have just published the juvenile song, "Won't You Come to My Tea Party," which they claim is sure to become popular. The song and orchestrations will be sent to professional agents for ten cents.

Montague and West opened in their specialty on the Madison Square Roof-Garden last night. It consists of a high class musical act and is very taking. They are engaged for next season.

Among the songs laying claim to popular favor are those recently published by W. P. Chase, Des Moines, Ia. The three, "Kissing On the Sly," "Darling Mabel," and "From Hovel to Mansion," will be sent to professionals on receipt of ten cents and programme.

"The Streets of Cairo" is the latest creation of James Thornton, the man who has set the world a-singing, and is successfully sung by Bonnie Thornton and nightly encored. Frank Harding, the music publisher, will send the above to professionals for ten cents.

It is rumored that Otero will return to America in the Spring and will appear at Hammerstein's Olympic.

John W. Ransome introduces a new song at Koster and Bial's Roof-Garden this week called "A Little Tuft of Wadding in His Ears."

Harry Foy, a comedian, who appeared at the Casino Roof-Garden last week, was married on Saturday afternoon to Florence Clark, a zero-comic.

The managers of a great many fairs are in New York this week, and the vaudeville people are busy booking dates with them.

The Three Milton Brothers left this country the other day by the Lucania. They will fill a two-months' engagement at the Castle Douglas, Isle of Man, and will return to America in the Fall.

Richard Pitro, the well-known mimic, is now in England, and will return to this country in the early Autumn.

The Meers Brothers, performers on the wire, are filling an engagement in Montreal.

Atlanta is to have a new variety theatre. It will be located on Broad Street, between Walton and Poplar Streets, and will be a small house.

Pat Reilly, who has been a star and manager for the past twelve years, will play his first salary engagement at Keith's in a week or two.

Bessie Bonnell, who has been out of the vaudeville for some months past, has returned to the scene of her former triumphs temporarily and is appearing on the Keith circuit.

St. George Hussey, who is summing at her cottage in Newtown, L. I., has just received several new songs from Herman Boule, the composer, which she expects will become very popular during the coming season.

Bergere and Moore, the character change artists, who were at the Madison Square Roof-Garden last week, are a very clever team; their burlesque, The Rival Tribes, is very amusing.

David O'Brien, of O'Brien's Comedians, who has been business and stage-manager of the Grand View Park Summer Theatre in Portsmouth, O., will probably play vaudeville dates next season, with his brother Henry, and May Rowe, the comedienne. They will be known as the Unique Trio, and will do a sketch called The Odd Fellows.

#### FOREIGN NOTES.

There is a great revival of interest in wrestling in London just now. There is a wrestling bout on the bill at almost every music hall.

"If I Hadn't Just Come From Sunday-School" is a new song being sung by Marie Kendall.

"I Don't Want the Girl I Don't Want to Know" is a new English song. It is sung by Walter Stanley.

Marguerite Fish and Charles Warren have made a great success at the London Pavilion. Their pictures were recently published in the *Ents' Art*.

Lottie Collins is singing at the London Palace. Her new songs are "The Little Widow" and "I Went to Paris With Papa."

Olympia, the scene of Buffalo Bill's London success, is in financial difficulties, which the courts are trying to adjust.

Sam Dearn is playing at two London music halls.

A new song called "Up and Down," by Charles Deane, has been bought by a publishing firm in London. It will not be sung or published until Christmas.

#### VAUDEVILLE CORRESPONDENCE.

TOLEDO, O.—At Robinson's Casino a band concert is given twice daily, and the following specialty people appear: The De Graus, flying meteors; Arthur K. Deagon and wife, Frank and Addie Burt, John Stewart, Mile Tyrenne, and Lillian Nash. It was the intention to continue an opera co. through the season, but as they did not seem to make a success, variety was substituted with very gratifying results.

CHICAGO, ILL.—This week Hopkins' Theatre presents a very strong bill of high-class vaudeville artists, headed by Billy Emerson, the Metropolitan Three Comedy Trio, Dare Brothers, premier acrobats; The Man of Many Songs, Bernard Dyllin, Gyorl Juliska, Guibal and Guibal, Percy Sudborough, the Great Devenaux, and many others of established merit. Manager John D. Hopkins has secured control of the Standard Theatre on the West Side. It will be opened as a first-class vaudeville house, and thus Mr. Hopkins will have two theatres in Chicago, viz.: Hopkins' South Side and Hopkins' West Side Theatres, in conjunction with his new St. Louis Theatre, which will be located in the Century Building, now in course of erection on the former site of Pope's Theatre. This theatre will be represented by Samuel Gumpertz, and Charles P. Elliott will look after the two Chicago houses.

Sam T. Jack's Opera House is dark and the season does not open until Aug. 24 with Sam T. Jack's Creole company, enlarged and embracing the best talent that can be obtained. So far the roster includes many prominent names. Mr. Jack is having his theatre generally renovated and re-decorated. It will present a very handsome appearance on the opening night. Together with his own companies, Sam T. Jack will play other high-class vaudeville and burlesque combinations during the season.

Pain's Vicksburg has made a big success in Chicago. Outside of the production proper many specialties are introduced by the colored performers and also by the nine marvelous Nelsons, Sisters Le Mar, Sister Francis, and Connell, the daring diver. H. B. Thearle and William Barry have supplied the right thing in the right place. Many novelties will follow in rapid succession.

The Manon Temple Roof-Garden has been doing an overflowing business, the warm weather and excellent bill forming a happy combination. Lydia Veemans-Titus, the queen of lyric comedy, has made a pronounced hit. The clever child, Little Irene Franklin, the Manhattan Four, and Lillie Laurel's imitation of Vesta Tilly, were very pleasing. Manager George Fair is quite elated over the success of Chicago's roof-

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"The audiences at Hopkins' continue to improve in quality all the time. The best people flock to that theatre, and with satisfactory reason. The performance as a whole is a carefully unexceptionable and the best of its kind."—*Chicago Post*.

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garden. Next week he has many good things in store for his patrons.

Lyceum Theatre was also dark, opening date not yet announced. However, Manager Thomas L. Grenier has always kept faith with the public and undoubtedly next season will be booked as heretofore.

Frank Hall's Casino closed a long and successful season 7 to reopen about Aug. 15. Mase Edwards had a very large benefit at this house Sunday, the 14th inst.

Engel's has a good bill this week, and will continue to do so.

Olympic Theatre will reopen shortly as a continuous house. George Castle, manager for some years past, will continue in the same capacity.

Park Theatre continues with a good programme, including Lulu Theis, Lane Sisters, Morris and Goodwin, Katherine Graham, Mr. and Mrs. Dick Kunnins, Leo Chapman, and others. Manager Nick Norton is spending his vacation at St. Clement.

Kohl and Middleton's amusements are running through the summer with good shows at both places.

The Crawford Brothers, with Cleveland's Minstrel last season, have made a hit in Little Robinson Crusoe at the Schiller.

Sidney J. Euson will be representative for Sam T. Jack at his theatre next season.

Herbert Albini, magician, is meeting with favor in and about Chicago.

PHILADELPHIA, PA.—This week presents a wonderful list of novelties at Keith's Bijou Theatre. In spite of heat and outdoor attractions the patronage equals any of the season, and this house is noted as always crowded. The Rossow Brothers in their marvelous and entertaining act; George Monroe, of Aunt Bridget; Delaur and Debrimont, French operatic duettists; Swift and Chase; Adele Purvis Ori in her kaleidoscope dance; Charles Semon, Albertus and Bartram, club swimmers; Dryden and Mitchell, character comedians; four Judge Brothers, the famous acrobats; Daly and Devere, Lew Bloom, James Walbrook, La Sorte Sisters, William Rower, Sully and Moore in their several star acts.

A newly called the Parris Gaiety Girls Burlesque co. inaugurated the week at the Lyceum Theatre 22, the principal part of the attraction being taken from Tompkins' Black Crook, viz: "Tommy Atkins' Quindrie," Emma Rose Lee, Ida Howell and ballet troupe to good advantage.

PORTSMOUTH, O.—Grand View Park Summer Theatre: Miss Rose May just closed a week's engagement 20. Manager Gallion, who has just returned from Cincinnati engaging talent, promises to reopen 22 with a first-class co. Professor Ebel has been engaged as pianist at Grand View. May Russell closed a week's engagement at Pendleton's Gilt Edged Summer Theatre 20. New faces will appear here in rapid succession. French's New Sensation passed by via boat, owing to license of \$25 demanded by Mayor. Ringling Brothers will show at New Boston, outside city limits. Mrs. H. A. Weed, formerly of this city, now of Philadelphia, has adopted the stage and has an engagement at the Palace.

TAYLORVILLE, ILL.—VANDERVEER'S OPERA HOUSE (W. H. Kaup, manager): Will open Aug. 27 with Side Tracked.—ITEM: The Opera House, now the only place of legitimate drama since the Academy of Music was turned into an armory, is undergoing extensive repairs. Seven commodious dressing-rooms, with lavatories and other requisites in each room, have been added; also new scenery, opera chairs of latest pattern, incline floor, and steam heat, making it the best opera house in Christian county. None but approved cos. booked. Manager K-up has just entered upon his second year, and it promises to be still more successful than his first was, in spite of the hard times, the most lucrative in the history of the town.

PORTLAND, ORE.—THE LOUVRE (Fritz Stroebel, manager): The Borchert Orchestra, under the leadership of Julia Borchert, in musical selections from Kral, Auber, Verdi, etc.; cornet solo by J. H. Kreyer, and singing by Beatrice Lorne, the Australian prima donna, drew large audiences week ending 14. This resort has recently been refitted and enlarged by Manager Stroebel, and is recognized as one of the best concert halls in the Northwest.—THE ANNUNCIATOR (Felix Blei, manager): With Grace Laying, Libbie Blondell, Clara Edwards, Dollie Mitchell, as song-and-dance attractions; Edward Blondell in funnyisms, and musical numbers by Professor Kay and orchestra, this house enjoyed a large patronage 9-14. Manager Blei seems to have a knack of knowing just what will please the patrons of his place, as it is always full.—ITEMS: The Tivoli, owned and managed by Arata and Co., was burned 4. The loss, which includes scenery, draperies, and ward-ropes of the performers, then booked at the house, was \$1,000. The cause of the fire is yet unknown. As soon as the insurance-adjusters settle on the things lost, the place will be repaired and reopened by Arata and Co.—Manager Fritz Stroebel, of the Louvre, returned 14 from a much-needed, albeit brief, vacation to Long Beach. He says there are booked a deal of "good things" at his house for the delight of Portlanders, which will appear soon.—The Gaiety, which was formerly the Trocadero, and then changed to the Lon-

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Just go and find a pretty girl  
And kiss her on the sly.  
She may say as if she's angry,  
But in die, that's her way,  
Go ahead and try again,  
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den Music Hall, and which is at present managerless, is closed, and the Wonderland, late Mosburg's Comique, will reopen 20 with J. C. Mosburg as manager.

CLEVELAND, OHIO.—Business continues good at the Park Pavilion. The Depressa, Jack and Clara, are clever Irish comedians. Rosa Naxson in her flying sailor act does a good turn.

A. C. Lawrence the young baritone, late with Rice and Barton's comedians, is in the city visiting his parents. He is learning Webb and Bunce's latest song "Sunshine and Shadow," which he will sing in conjunction with stereographic views.

Pauline Batcheller was seen frequently on the Avenue during her stay, riding an elegant "bike," presented to her at Rochester, N. Y. Miss Batcheller left for New York last evening. She will be with Rice and Barton's Rose Hill co. next season.

S. E. Girard, manager of the Wonderland, at Erie, Pa., was in the city last week.

[CONTINUED ON PAGE 7.]



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